

THE NEW YORK DRAMATIC MIRROR

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PRICE TEN CENTS.



MRS. LESLIE CARTER.

AT THE THEATRES.*Palmer's.—The Masked Ball.*

Farce comedy by Alexander Bisson and Albert Care, adapted by Clyde Fitch. Produced Oct. 3.

Dr. Paul Blondet	John Drew
Joseph Poulard, his partner	Harry Harwood
Louis Martinot	Harold Russell
Monsieur Bergomat	C. Leslie Allen
Casimir	Frank E. Lamb
Suzanne Blondet	Maude Adams
Madame Poulard	Virginia Buchanan
Madame Bergomat	Annie Adams
Rose	Lillian Florence

Within hailing distance of Daly's, where he won and long enjoyed subordinate note as an actor—though under personal restrictions and a discipline so rigid as to become the stock subject of jest—John Drew on Monday night made his metropolitan debut in the fair orbit of a star.

Daly's was dark on this evening. In Palmer's was gathered perhaps the largest, most fashionable, and most distinguished audience of the season; and the flattering tribute of attendance upon the essay was supplemented by tokens of favor that no doubt satisfied Mr. Drew of the present if they did not infatuate him with the future.

In the pleasure of greeting a tried favorite, the audience even forgot the tireless yet tiresome series of advertisements that had preceded the event.

Much more of the approval was personal—Mr. Drew's associates sharing generously—that the play in which he was introduced could possibly evoke in a critical atmosphere.

The story of *The Masked Ball* has nothing to do with this except by reference: Dr. Blondet, who is happily married, and not fairly out of the light of the honeymoon, is in domestic and business partnership with Poulard, an apothecary, whose patented nostrum for coughs his capital is floating to large profit. There descends upon the establishment Louis Martinot, a young man who greatly embarrasses matters. It appears that he was formerly a chum of Dr. Blondet, whom he had commissioned to woo in his name a girl who is now Dr. Blondet's wife. The doctor had fallen in love with and secured her for himself, meantime misrepresenting her and her parents to Martinot, then away in Canada.

Mrs. Blondet is preparing a costume for a masked ball upon Martinot's arrival, and the latter, to surprise his friend the doctor, disguises himself with a false nose at the moment his former flame enters, clad in her costume and masked. They do not recognize each other. Blondet endeavours by every pleasing means to induce Martinot to leave the house, fearful of a discovery, and is aided by his partner, the apothecary, whom he finally sends with his wife to the latter's mother. At her suggestion, she rebelling against her husband's strange humor in sending her away, Poulard takes the young wife to the ball.

Here Martinot meets her and everything is explained. The wife, intending to punish her husband for having told her former lover that she is fond of wine, returns home apparently in a state of inebriety. After farcical incidents a presumably happy conclusion is reached.

There is much less action in *The Masked Ball* than an enjoyable farce requires, and in the hands of a mediocre company it would fall flat indeed. Its best effects are enforced alone by the clever extravagance of its actors.

Mr. Drew, though somewhat disconcerted by the exuberant happiness of his welcome, illustrated in an admirable way the ability of a trained comedian to rise superior to an inadequate opportunity.

Mr. Harwood, whose happiest chance was taken as a hanged husband—Virginia Buchanan personating the termagant—fulfilled every humorous requirement of the part.

Harold Russell was an excellent foil to Mr. Drew in the role of Martinot.

A young actress new to so important an event—Maude Adams—played the young wife with notable skill.

The minor parts were acceptably illustrated.

Columbus.—The Man from Boston.

John L. Sullivan, the deposed pugilistic champion, was greeted with clamorous applause by an enormous audience at the Columbus on Monday night, on his first appearance in this city in his new play, *The Man from Boston*. It is quite evident that there is a large number of persons that still regard him with something akin to idolatry.

The play is not worth serious attention. It serves to introduce Sullivan at intervals, the frequency of which would not, perhaps, satisfy any audience that might gather to see him. Whenever he appeared on Monday night all else was forgotten and all dramatic interest was lost to the intelligence of his admirers—except in one scene, in which he knocks out the villain with neatness and dispatch.

Sullivan first appears in a yachting suit, and is by no means ungraceful, awkward, or "bad" in carriage. He has evidently been in earnest in his stage study, and makes a much better attempt than even his warmest personal friends could have imagined.

But it is evident that even those who rush to see him on the stage do not yet take him to be in earnest in his dramatic effort. To a majority of them, probably, "the whole blooming show" is a masquerade preliminary to fresh pugilistic attempts and new battles for ring honors.

Niblo's.—Mr. Potter of Texas.

The change of bill at Niblo's brings to that house this week the stirring melodrama of Mr. Potter of Texas, which was very enthusiastically applauded last night by an audience, many of whom evidently had never before seen the play. It is well mounted and vigorously acted. Manager Comstock, of Niblo's, and Managers McVicker and Robb, of Mr. Potter of Texas, are the first to commemorate the discovery of America. They will to-night (Tuesday) and to-morrow's matin-

nee and to-morrow night give souvenirs in the form of silver bon-bon boxes, each bearing a medallion head of Columbus and filled with confections.

Windsor.—Dr. Bill.

Dr. Bill attracted a fairly large audience to the Windsor on Monday night, and the house was in a happy uproar from beginning to end.

During the first act an exciting incident occurred that was not on the programme. The sparks from electric lights dropped upon the wings. The curtain was instantly lowered. Several persons made a rush for the doors, while the cooler heads called upon the audience to be seated. Excitement subsided when Manager Sammis stepped upon the stage and requested the orchestra to play.

The leading roles were in the competent hands of W. Miller Farnum and Celia Ellis. Miss Ellis was especially favored by the audience. Both Ernest Bartram and Eric Pollock were decidedly funny, and caused a good deal of the laughter. The others of the cast were well fitted to their respective parts.

Grand.—The Police Patrol.

A. V. Pearson's highly sensational, but withal highly amusing and interesting, melodrama, *The Police Patrol*, was played on Monday night at the Grand Opera House to a very large audience, who gave way to the most deafening demonstrations of delight.

There have been no changes in the cast since the play was last seen in New York. The piece was acted throughout with vigor. The acting, as well as the clever acrobatic feats of Charles S. Guyer as *Spunners*, was remarkably good. Harry F. Adams also as the darky, Uncle Nic, was very comic. The part of Captain Hardy was well played by Charles Chappelle. Etelka Wardell played Lillian Barker well, and Amy Russell was very pleasing as Laura Joyce. Perhaps, however, the actors that most effectively "brought down the house" were the two beautiful white horses of the patrol wagon.

People's.—The Wide, Wide World.

At the People's on Monday night, *The Wide, Wide World*, a melodrama by Alexander McLean, opened for a week. The play has many popular features, and is well acted. Emma Bell and Albert Brumley play the leading parts. Among the scenic features are a view of the Foundling Asylum in Paris, with the Seine under moonlight in the distance, and the exterior of the Little Church Around the Corner in New York. A picture is also given of a dive in Hester Street, and in this scene clever specialties are introduced.

Tony Pastor's.—Variety.

Sam Devere always brings a good company with him to Tony Pastor's Theatre, where he himself is a prime favorite. He opened a week's engagement at this house on Monday night with his usual success. In his company are the Glimseretti troupe of acrobats, six in number, from the London Alhambra; Mlle. Bertoto, who made her first appearance here, and who is a very clever change singer and dancer, creating a sensation by her serpentine dancing; May Wentworth, a popular singer; the Wood-Travelli trio, from the London Gaiety; Rowe and Brannen, grotesque comedians; the clever juvenile musicians, the Highleys; Harding and Ah Sid, in an original picture of a Chinese laundry; Littlefield, the polyphonist; Leonard and Moran, Irish comedians, and Devere himself in his latest songs.

Jessie's.—Out in the Streets.

N. S. Wood opened a week's engagement at this house on Monday night in the melodrama entitled *Out in the Streets*. It is a play of considerable merit, and its stirring scenes were much applauded by a large audience. N. S. Wood made a manly Harry Farley. F. A. Lyon as Abner Snaggs, a Yankee from Maine, was amusing, and Harry Dalton as Sydney Heaton made the most of the villainous character he portrayed. Blanche Maher, an heiress, was charmingly played by Ida Lewis, and the rest of the cast was efficient. A word of praise must be bestowed on the scene representing the Grand Central depot.

Koster and Bial's.—Vanderbilt.

Amann varied his performance at Koster and Bial's on Monday night by personating James Gordon Bennett, Charles A. Dana, and Joseph Pulitzer with unexpected fidelity to the popular idea of their appearance. Marie Vanni introduced new songs, and won new approval. Frederick Solomon's burletta of Robin Hood, Dorothy Denning's serpentine dance, the French opera bouffe *A Village Wedding*, and Wood and Sheppard, the comedians, filled out an enjoyable programme. Next Monday evening the Berats, eccentric duettists, from the Casino, Paris, will be introduced at this house. Their performance is said to be novel and clever.

All Other Houses.

There have been few comic opera companies in this city that have contained such an array of clever people as may be seen in Puritania, which has entered upon its third week at the Fifth Avenue Theatre. Pauline Hall herself was perhaps never so attractive as now, and she is admirably supported by Louise Beaudet, Harry MacDonough, Frederick Solomon, and Jacques Kruger, each of whom has a distinct following. Puritania contains some very pretty music, and, in accordance with *The Mikado*'s prediction, its melodies have already inspired the boy in the street, whose whistle always testifies to good things in comic opera.

There are indications that Squatter Sovereignty may run out the season at Harrigan's, although it is understood that before its revival Mr. Harrigan had made preparation for something else to succeed it. The fact is that Squatter Sovereignty is as popular as of yore, while it never was better acted. Manager Hanley announces that notable theatre

parties are now regularly to be seen at Harrigan's, indicating the remarkable interest that is being taken in the revival.

Mr. Wilkinson's Widows opened for a week at Hammerstein's Harlem Opera House on Monday night. The comedy is well acted, the company including Wilton Lackaye, Essie Tittel, Edith Kenward, George W. Leslie, Neil O'Brien, Edward Coleman, Hardie Kirkland, Mamie Johnston, and Annie Wood.

The Lost Paradise, well interpreted, is still successful at the Star.

The four hundred-and-fiftieth performance of Wang was celebrated at the Broadway, on Monday night, by a large audience. The handsome souvenirs were miniature pier-glasses, backed by portraits in character of Hopper and all the principals.

A Fair Rebel is repeating its success of last season at the Fourteenth Street Theatre.

The Lilliputians are testing the capacity of the Union Square Theatre regularly. Their spectacular Candy, is one of the most amusing pieces ever seen in New York.

The new vaudeville and ballet show at the Casino is gaining in popularity.

This is the last week of *The Face in the Moonlight* at Proctor's. Mr. Mantell's work in the dual-role has steadily grown in popular esteem.

Evans and Hoey put a new humor into *The Parlor Match* at the Bijou, and they are continuing there prosperously.

Captain Letterblair is still admirably acted at the Lyceum to large audiences.

Dimock continues his mystique away at his own cosy theatre. There are several new and attractive features in the programme this week.

THE BROOKLYN THEATRES.*Grand.—Fontenelle.*

James O'Neill presented his new romantic melodrama, *Fontenelle*, to an immense audience at the Grand Opera House last night. The story is laid in France during the reign of Louis XV., and it affords painter and costumer opportunity for a series of brilliant pictures of court life at Versailles, interspersed with glimpses of the dark side of life at the time when monarch and satellites were sowing the seeds of the Revolution. *Fontenelle* is not an historical play, although several real personages—such as Louis, Pompadour, and the Duc de Choiseul—are introduced in it. The plot is pure fiction, having no basis in fact. The situations are devised with a view to theatrical effect, and the atmosphere is similar to the French romantic melodramas of the school of which Dumas was the great example. The treatment of the theme, however, exhibits certain modifications of the Gallic model in keeping with the characteristics of contemporary ideas of dramatic construction. The piece is marked by that frank objectivity which is the *sine qua non* of melodrama. In the title-role, Mr. O'Neill is seen to great advantage. He is picturesque, handsome, forceful, and his delivery is marked by that fine enunciation and that melodious quality of voice that, blended with his many other superior qualifications, make him *facile princeps* among the romantic actors of the American stage.

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Miss Gryce is young, has a phenomenal soprano voice of fine quality, and a brilliant career is predicted for her in this country.

There is a great deal of dancing in *Miss Helyett*, and in fact a great variety of it. One of the most effective dances in that performance last season was Rose Newham.

Miss Newham had been engaged this season for the Marie Gurney Opera company, but was unable to fulfil her engagement because of illness. David Belasco has therefore re-engaged her for *Miss Helyett*, in which she was so successful as La Stella, and she will rejoin the company at the Hollis Street Theatre in Boston.

Gustav Ambig is no longer manager of Ambig's Theatre which is in the control of Von Raven and Mansfield. It is thought, however, that Mr. Ambig will shortly make an arrangement with the representatives of the theatre's creditors whereby he will be reinstated in his former position.

The new Schiller Theatre in Chicago was opened auspiciously last Saturday night with a German bill.

It is cabled from London that Patti's agents deny the report that it is her intention to bid farewell to her dear public. They have booked her for concerts as far ahead as 1893. We thought so.

J. E. TENNYSON, manager of the Opera House, Lynchburg, Va., was drowned while duck shooting on the James River on Sept. 27. Mr. Tennyson leaves a widow and two children.

R. A. ROBERTS has been engaged to stage *Rory O'More* at Niblo's Garden.

and Fay in McKenna's Flirtation the coming week.

Novelties.—A Jolly Surprise.

The attraction last evening at the Novelty was *A Jolly Surprise*, in which Fanny Rue was the star. The play was well received by a large audience.

Lee Avenue.—The White Squadron.

The *White Squadron* was enthusiastically applauded at the Lee Avenue Academy on Monday night. Robert Hilliard, Oscar Eagle, and William Harcourt were individually honored. La Belle Marie next week.

Lyon's.—The Rambler from Clare.

The *Rambler from Clare* was the title of the romantic Irish drama produced last night. It was highly interesting and well patronized.

CUE.

FRANK DAVIS telegraphed from Baltimore on Monday night that *The Indian Hero* played there to standing room only, and the largest business of the season.

At Hammerstein's Columbus Theatre last week, where *The Silver King* packed the house at every performance, the S. R. O. sign was displayed for the first time this season. Mr. Hammerstein, on seeing it, stopped short, removed his silk hat very formally, made a profound bow before the honored emblem, and then, with a smile of perfect content, entered his box, where with his family he sat through the entire performance.

NEW ENGLAND papers are bestowing great praise on Lulu Klein for her performance in *Annie Pixley's* new play, *Miss Blythe of Duluth*. She has evidently made a hit.

Among the host of noted professionals who will appear at the Columbian entertainment of the Five A's in the Star Theatre on Sunday evening will be William Hoy, Harry Connor, Pauline Hall, Louise Beaudet, Harry Pepper, and Fred. Solomon.

ELAINE GRYCE, an English prima donna, late of D'Ovley Carte's opera company, and La Scala, Milan, has made a decided hit during the short time she has been in America. She was engaged for the Summer season at New Orleans, and on her arrival scored a brilliant success, in a large repertoire. She was engaged by Arthur Rehan for the singing part in *The Foresters*, but was released from the engagement in order to accept another offer which she has resigned. Miss Gryce is young, has a phenomenal soprano voice of fine quality, and a brilliant career is predicted for her in this country.

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MATTERS OF FACT.

Gus Hill's enterprise, advertised in another column, has been playing to very large business in this city and vicinity. Mr. Hill, whose club-swinging is unrivaled, is alone a tower of strength, but he has surrounded himself this season with a strong aggregation of specialty talent.

A WORTHY CAUSE.

Last week *The Mirror* published an account of the circumstances in which the veteran John Ellsler finds himself on the eve of his seventieth birthday. He is without means and without an engagement, and in view of his advanced age it is probable that his long and distinguished career as an actor and manager is at an end.

From Colonel William E. Sinn we received the following letter:

NEW PARK THEATRE,
BROOKLYN, Sept. 23, 1892.

To the Editor of *The Dramatic Mirror*:

Dear Sir.—I read from an editorial paragraph in this week's issue that Mr. John Ellsler, one of the oldest managers now living, is in straitened circumstances on the approach of his seventieth birthday. Let *The Mirror* open a subscription column for those who wish to subscribe to give Uncle John a substantial birthday present.

Enclosed you will find our cheque for one hundred dollars (\$100) as a start.

Mr. Ellsler has been one of the most liberal managers in his time that we have ever had, and as you say in your article, there are many important dramatic people, stars and others, who are indebted to him for their start in the profession. Besides, numerous stars, old and young, and combinations, during the management of his theatres in Pittsburgh and Cleveland, have received large sums of money from him.

Let them now show their appreciation by giving "Uncle John" a rousing birthday present on his seventieth birthday, and be the means of showing Mr. Ellsler the number of friends he has in the profession, each of whom, I am sure, wishes as heartily as I do for his future happiness and prosperity.

for William E. and W. L. Sinn.

Colonel Sinn's letter is timely, and the sentiment conveyed in it will no doubt find quick response from the many professionals who have cause to remember "Uncle John" Ellsler with gratitude and affection.

The *Mirror* with this letter and its enclosure hereby starts a fund for Mr. Ellsler's relief. All contributions will be promptly acknowledged, and sent to the custodian of the fund in Cleveland, Ohio.

J. K. STRASSBURGER'S PROJECT.

It was announced some time ago that Manager J. K. Strassburger would not produce *The Boomerang*, as he had extensively advertised to do, owing to a disagreement and that he intended to have his ideas of a military musical comedy put into form by a dramatic author. He has engaged Henry Winter, dramatic critic of the Brooklyn *Times*, to write such a piece, and it will be produced in December. It will be called *A Day in Camp*, and will have a strong cast, picturesque scenery, and striking costumes. The martial music has been specially written by Professor John Philip Sousa, formerly director of the famous United States Marine Band, and Professor E. M. Steinhauser, of the Omaha Military Band.

CORINNE'S BIG BUSINESS.

Arcadia is Corinne's best burlesque, and the wisdom of its revival by Mrs. Jennie Kimball was demonstrated by the immense business it did last week in Philadelphia. While the other combination theatres played to light receipts, Corinne in *Arcadia* crowded the house nightly. Her mandolin performance, her sword dance, and her singing were applauded to the echo, and during the week she received many handsome floral gifts. The liberality and the ability of the management in catering to public appreciation are meeting with their deserved pecuniary reward.

THEY STAND BY HER.

Every actor in the 12 P. M. company seems to have sided with Jennie Yeaman in the reasons that led to her withdrawal from her place at the head of that organization. They voluntarily wrote her a letter last Friday in which they said: "We, the undersigned members of the 12 P. M. company regret exceedingly that you were obliged to resign from the company. In justice to yourself and the high position you hold on the stage, you certainly could not remain as affairs were going. Both as an artist and a lady you have our sincere admiration and we are always ready to join a company of yours at any time." The letter bears the signatures of Adele Reno, May Whittemore, Helen Monroe, Belle Leverde, William Blaisdell, W. S. K. Mack, Ned Monroe, Richard Hunt, and J. F. Hayes.

VE EARLIE TROUBLE.

Ve Earlie Trouble, Henry Guy Carleton's romantic drama of the American Revolution, will be first produced in this city at Proctor's Theatre next Monday evening. Walter Sanford and Frank G. Cotter have assumed its management, and the prospect is now first-class. The play will be interpreted by an unusually strong company, among them being Joseph Haworth, W. F. Owens, R. F. McElhinny, Harry Woodruff, John E. Ince, Theodore Roberts, Charles Dade, Mary Shaw, Jane Stuart, Oliver Oliver, Mrs. Mary Barker, and Mrs. F. A. Tannehill. The engagement is for four weeks.

THE LYCEUM COMPANY.

Daniel Frohman's Lyceum Theatre company concluded on Saturday the longest and most profitable engagement that they ever enjoyed in Chicago. The repertoire consisted of their new plays, *Lady Bountiful*, *Squire Kate*, and *The Grey Mare*, as well as revivals of *The Charity Ball*, and *The Wife*. The company will hereafter make two annual visits to Chicago. The date of their return to the Lyceum for the Winter is Nov. 14, when they will revive for a few preliminary weeks *The Grey Mare* and *White Roses*.

A NEW THEATRE OPENED.

The Middlesex, the new and handsome theatre in Middletown, Conn., was opened on Saturday evening by Joseph Jefferson in *Rip Van Winkle*. The audience was large and enthusiastic. The season in Middletown starts auspiciously.

THE PHILADELPHIA "COMBINE."

The theatre managers in Philadelphia who combined to punish certain newspapers for telling the truth about the unsafety of their houses, after the Central Theatre horror, have apparently had nothing but toil and trouble ever since their unholy alliance.

The "combine" was entered into under an agreement that the manager who should violate its terms should forfeit to his fellow-contractors a penalty of \$5,000. From recent indications it is evident that several of the managers have repeatedly wished that the penalty were much smaller.

According to the original agreement, advertisements were withdrawn from all the Philadelphia newspapers except the *Press*, the *Times*, the *Record*, the *Ledger*, and the *Evening Telegraph*.

But it was very soon realized by the managers that this plan, although it attracted them in theory, was by no means practical. After continued ill-fortune and several discussions, they agreed to lift the ban from the *Inquirer*, the *Bulletin*, the *Call*, the *News*, the *Star*, the *Herald*, the *Sunday World*, the *Sunday Dispatch*, the *Sunday Transcript*, and the *Daily German Democratic* papers that they had originally declared they never would patronize again.

This left but two papers, the daily *Item* and *Taggart's Times* (Sunday), on the black-list of the managers. But that there is still discomfort in store for the "combine" is shown by a declaration by the *Item*, which it proposes to follow to the law, that a card of the managers explaining this amendment of their plan, was a forgery.

The *Item* claims that several of the managers whose names were attached to it never signed it, and that their names were put to it without their knowledge or consent. And the *Item* offers a reward of \$500 for the arrest and conviction of the person or persons who thus forged the names of these non-acting managers.

The troubles of Managers Nixon and Zimmerman, of the "combine," were manifold last week. They declared to Mrs. Jennie Kimball, the manager of Corinne, before her arrival in Philadelphia to fill a week's engagement, that they would cancel their contract with her if she should advertise in the black-listed papers. She defied them by telegraph, and on her arrival advertised in the tabooed papers. Then Manager Nixon sought an internal warfare by refusing admission to representatives of the papers who went to the theatre as Mrs. Kimball's guests. Agent Patee, for Mrs. Kimball, purchased seats for the persons invited by her after their passes were refused by Manager Nixon, and retaliated upon the latter by objecting to the passes he had issued, and compelling him in turn to buy tickets for his friends at the box-office.

Manager J. M. Hill, of The Fencing Master, who plays at the Park Theatre, which is in the "combine," this week, declares his purpose to also ignore the fat of the combined managers, and to advertise in all the papers.

It is quite evident that as fast as traveling managers with ideas of their own visit Philadelphia, new problems will confront the combined proprietors of theatres in that city.

POSTPONED UNTIL THURSDAY.

The appeal of Messrs. Stein and Severance from Judge Beach's decision in the recent application to compel the Mayor to act upon the cases in which children applied for licenses to sing and dance, as provided by the Stein amendment to the Penal Code, was to have been heard by the General Term of the Supreme Court yesterday. The appellants were ready to proceed, but the case was postponed until Thursday, when Messrs. Stein and Severance will do their utmost to secure a vindication of the law. Should the General Term decide adversely the case will be carried to the Court of Appeals.

The postponement yesterday was made after a technical objection by Gerry that the papers in the Stevens case were defective, not having been certified by the clerk. This was entirely unnecessary on Gerry's part. On the argument, it will be urged by the appellants that Judge Beach overlooked the well-settled rule of legislative intent, and that he erred in refusing to take judicial notice of the history of the law, as well as in overlooking other apparent considerations. Assemblyman Stein and Lawyer Severance will keep up a vigorous fight to the end.

MANAGER PROCTOR'S VIEWS.

The new departure at Proctor's Theatre on Twenty-third Street, has created much discussion. To a *Mirror* representative Mr. Proctor said yesterday:

"Our Twenty-third Street Theatre has been for the most part exclusively devoted to original and successful productions."

Maintaining a theatre that only admits attractions for extended runs is fraught with much risk. No manager can hope for success in every new departure, and, probably, the most direct cause for our change of policy is the fact that new plays are becoming more scarce every year, and since there are already so many successful plays whose managers desire to obtain time with us, we feel that the surer way of guaranteeing a paying business throughout a season is by admitting recognized stars and attractions for a week's engagement.

The very slight changes in prices are so moderate that the theatre remains a first-class one. We can and will play combinations, and star attractions, which are seen on Broadway and under this arrangement we can easily compete with the regular Broadway theatres. We shall not, however, be prevented by the new policy from making original productions. We probably shall attempt new plays at frequent intervals, but the greater part of the time will be devoted to one-week engagements for recognized successes.

It is gratifying to know that the announce-

ment *The Mirror* made last week has resulted in our receiving scores of applications for time, and we feel exceedingly confident that, since we intend to select our attractions with so much care, our regular patrons will continue to attend our theatre, and will hail with delight the new departure.

MRS. LESLIE CARTER.

The Mirror prints on its first page this week an artistic picture of Mrs. Leslie Carter, who has won unusual attention throughout the country by her very clever work in Miss Helyett.

Mrs. Carter made her debut in 1890 in *The Ugly Duckling*, at the Broadway Theatre. She appeared during an extended tour in the same piece through the season of 1890-91. In November, 1891, she appeared in *Miss Helyett*, in which she is still playing with marked success.

In November, 1892, Mrs. Carter will appear as the heroine in David Belasco's new play, *Hearts of Maryland*, now writing. It is understood that this play will give her much greater scope than anything in which she has yet had a part. It is quite evident from her recent work that she will prove herself worthy of broader opportunity.

FRANK BUSH WILL STAR.

Frank Bush, the clever Hebrew mimic and comedian, will leave the vaudeville stage next season to venture in a new field. A Broadway manager has bought the American rights to a Hebrew farce-comedy called *Der Tocchoff* (*The Retired Merchant*), which is to have a general production, and will star Mr. Bush in it.

A BUSY DAY.

Max Zoellner is elated over the success of his new farcical entertainment, *A Busy Day*, in which Harry Crandall is the principal luminary. Last week the piece was given at the Academy of Music in Jersey City. It made a great hit and the receipts were very large. *A Breezy Day* bids fair to take rank among the most profitable of the farcical attractions.

BUNNELL'S NEW HAVEN THEATRE

Bunnell's New Grand Opera House at New Haven is one of the handsomest theatres in the country. It is thoroughly and beautifully equipped, and has a seating capacity of 2,200. It was opened on Monday evening, Sept. 26, and all available space was occupied by an audience that showed appreciation of Manager Bunnell's efforts to cater for the comfort and convenience of his patrons. The stage runs from side wall to side wall, and from curtain to back wall there is not a projection, or not an inch of unavailable space. The theatre is fitted with all modern improvements, and is lighted by electricity. There are twelve boxes handsomely draped with blue velvet, and with orange velvet curtains. The exits have been carefully planned. Manager Bunnell is receiving congratulations on all sides upon his possession of such a theatre.

TO RETIRE AFTER THIS SEASON.

Robert D. MacLean and Marie Prescott (Mrs. MacLean) will retire from the stage after this season. Their taste for domestic life has overruled ambition for continued success on the boards. They will retire to "Wild Goose Farm," Mr. MacLean's estate in Virginia, which embraces over 1,000 acres on the Potomac in Shenandoah Valley, where Mr. MacLean will devote himself to raising fine stock.

From the *newspaper* and his agents have shown a disposition to abuse themselves by interfering with children on the stage. To pick up waifs in alleys, to rescue poor children from drunken and brutal parents, to place a protecting arm about childhood in the slums is a noble calling; but it can bring little notoriety to Gerry and his lieutenant Stocking. When a child is found singing or dancing in a theatre and is snatched by the ruthless skinheads, the newspapers make a note of the matter. Next to being called a "Commodore" and running a yacht on arbitrary principles, this is the greatest pleasure that Gerry enjoys. — *The Evening Advertiser*.

G. W. LEDERER'S ENTERPRISES.

George P. Murphy, the Dutch comedian, originator of that peculiar style of dialect which has made him the model for many imitations, has entered into an arrangement with George W. Lederer to star in *U* and *I*. The part fits him like a glove, and the piece will be a splendid vehicle to introduce Mr. Murphy as a star. It has been conceded that he should have headed his own company long ago. Mr. Lederer has engaged the best company that has ever interpreted the piece. The tour will begin on Nov. 7, and will extend all over the United States, playing only leading theatres. Kittie Kursale, who for a long time has been the leading soubrette of Donnelly and Girard's *Natural Gas*, will play a similar role in *U* and *I*, and Joseph Mealy, for six years a favorite in *The Little Tycoon* company, will essay the role of O'Donovan Innes.

George W. Lederer's Stock Comedians have made a great hit on the Pacific coast. Nothing but Money, the opening piece, was billed for one week only, but has been continued throughout the present week owing to its success. Next Monday night *Divorce Day* will be produced for the first time in San Francisco. This piece has already been tried successfully in Chicago, St. Louis, and Denver. The company is so well liked in San Francisco that Manager Stockwell, of Stockwell's Theatre, has extended the engagement a week, making four weeks in all. Mr. Lederer is now negotiating with a New York theatre for a run. Charles Dickson and the George W. Lederer company in *Incongruous* are meeting with tremendous success. The new curtain-raiser, *A Man About Town*, is talked about almost as much as *Incongruous*, and Charles Dickson has made a distinct hit in a character which is the complete antithesis of the one played in *Incongruous*.

GOSSIP OF THE TOWN.

Above is presented a splendid likeness of Cyril Tyler, the wonderful boy soprano, who appeared at a special matinee at Palmer's. Cyril is unquestionably the most remarkable singer of his class that has been heard in this country. He not only possesses an extraordinary voice, but it is trained perfectly, and he sings and phrases with the skill and feeling that one looks for only in the cultured adult. He will tour this country under the direction of Edgar Strakosch, and will be supported by concert artists of eminence.

J. Max is said to be making much out of his part of *Sailor Bill* in *The Shetland Lass*.

The *Herald* started a fund for a monument to P. S. Gilmore. Mrs. Gilmore and her daughter objected to the enterprise in a dignified way, and the project was abandoned.

The Kendals have produced Belasco and De Mille's play *The Wife*, in Manchester, England, with success.

MEMBERS of the Liliputian company have joined the Managers Rosenfeld in a subscription for the cholera sufferers at Hamburg. Nearly \$200 has been raised.

A SERVICE in memory of Gilmore was held Sunday evening in Brighton Chapel, Coney Island. The Rev. W. F. Sellick delivered an address, and there was special music in which a chorus of fifty voices participated.

LILLIE WEST, the dramatic and literary critic of the Chicago *Daily News*, known as "Amy Leslie," came to this city from Chicago last Thursday by the Erie road. She engaged a cab after reaching this side of the river, and as she got out of it at the entrance to the Brooklyn Bridge she discovered that she had left in it her satchel containing about \$50 and her credentials, with a watch and jewelry. She hailed the cabman, but he escaped. A detective found the fellow, however, and when confronted by his passenger he confessed to having taken the valuables. Mrs. West recovered them and refused to prosecute the driver.

"Broom, bullets, bucks and bronchos, powder, pistols and pamposes, dirks, desperadoes and daggers, rustlers, rangers and rifles, horses, heroes and half-breeds, cowboys, cut-throats and Chinamen, water, warriors, and women, squaws, stabbings and shootings, forts, firing, fights, and furore are just a few features of Dr. Carver and Fred Whitney's Wild West drama," says a Detroit contemporary.

THE HIS NIBS the Baron company disbanded at Richmond, Va., on Sept. 24. It is said that the managers left the company at Pittsburgh owing the members two week's salary.

LAST week the 200th consecutive performance of *Niobe* was celebrated at the Strand Theatre, London. The successful comedy is likely to run the year out in the English metropolis.

On Saturday there was no matinee of Captain Letterblair at the Lyceum, owing to Virginia Harned's illness. After a wait, Mr. Sothern dismissed the audience. Miss Harned was able to play in the evening performance.

CAMILLE D'ARVILLE was announced to sing *Bettina* in *The Mascot*, which was to close the mixed bill with which Henry E. Dixey terminated his engagement at Palmer's on Saturday. Miss D'Arville did not come to the theatre, however, and the act was given without her.

LOUISE MONTAGUE closed her engagement with the Simbad company at the Garden Theatre last Thursday evening. After the performance she had some words with Teddy Peiper, the treasurer of the concern, and because he insisted on deducting \$3 from her salary, she threw him bodily out of her dressing-room.

FRED. S. ISHAM asks *The Mirror* to correct a statement in last week's issue to the effect that the play *At the Carnival* was written by Eva Mountford and John M. Hickey. "This play," says Mr. Isham, "was written by Edward Weitzel and myself. Miss Mountford and Mr. Hickey have accepted the piece as our work." In explanation *The Mirror* has to say that the announcement of *At the Carnival* on which the assertion in question was based was couched in such language as to indicate that the star and her manager were its authors.

ST. LOUIS, Sept. 7, 1892.
To whom it may concern—Dangers of a Great City opened to-day to \$1,690.15; play made a great hit. J. H. HAVEN,
Manager Haven's Theatre.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents for a quarter-page. Quarter-page, \$1.00; half-page, \$2.00; one page, \$3.00. Professional cards, \$1 per line for three months. Two-line ("display") professional cards, \$2 for three months; \$3 for six months; \$5 for one year. Managers' Directory cards, \$1 per line for three months. Reading notices (marked "r.") 10 cents per line. Advertisements received until 10:30 P. M. Monday. Terms cash. Rate cards and other particulars mailed on application.

SUBSCRIPTION.

One year, \$1; six months, \$1; three months, \$1.25. Payment in advance. Single copies, 10 cents. Foreign subscription, \$5 per annum, postage prepaid.

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NEW YORK. OCTOBER 6, 1892.

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—WANG, \$1.00.
EDGAR—A PAROLE MATCH, \$1.25 P. M.
CASTIGLIO—VAUDEVILLE AND BALLET, \$1.00.
FOURTEENTH STREET—A FAIR SHARE, \$1.25 P. M.
GRAND OPERA HOUSE—THE FOOLISH PARSON, \$1.00.
HEERIGAN'S—SQUATTER SOVEREIGN, \$1.25 P. M.
HEERMANN'S—HEERMANN, \$1.25 P. M.
HILL JACOB'S—OUT IN THE SUNSHINE, \$1.25 P. M.
KOSTEL AND SEAL'S—VARIETY AND BOOMERANG, \$1.25 P. M.
NIELSON'S—POINTER OF TEXAS, \$1.25 P. M.
PALMER'S—THE MASSED BELL, \$1.25 P. M.
PEOPLE'S—WIDE, WIDE WORLD, \$1.25 P. M.
PROCTOR'S—ROBERT MARXELL, \$1.25 P. M.
STAR—ED VAN WINKLE, \$1.25 P. M.
DON'T PASTOR'S—VARIETY, \$1.25 P. M.
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BROOKLYN.
SEMPHION—FOLLY CIRCUS
COLUMBUS—MINSTRELS
GRAND OPERA HOUSE—FONTENELLE
THE AVENUE ACADEMY—THE WHITE SQUADRON

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—Atlanta Journal.

THE RECORD BROKEN.

THIS is not a season of the year, according to precedents, when extraordinary theatrical advertising should be expected, but THE MIRROR this week breaks all its records in this respect, as its advertising columns testify. In short, THE MIRROR is booming. It is needless to add, perhaps, that THE MIRROR's advertisements are as interesting as the reading matter in newspapers generally.

PERSONAL.

LEMOYNE.—Sarah Cowell Lemoyne has been selected to deliver the Columbus dedication ode, written by Miss Monroe. This distinguished honor is worthily conferred, for there are few elocutionists of greater ability than Mrs. Lemoyne.

FREDENVOLL.—Sergeant Charles N. Fredenvoll, who had been trained by Colonel P. S. Gilmore to take his place on occasion as leader of his band, is now conducting that organization at the St. Louis Exposition.

DVORAK.—Antonin Dvorak, the eminent Bohemian composer, has arrived in this city. He will remain here three years, under contract to conduct the National Conservatory of Music. He will be formally welcomed at a concert and reception to be given at the Carnegie Music Hall on Oct. 21, when the new cantata that he has written in honor of the Columbian festival will be sung under his direction.

WACHTEL.—Theodor Wachtel, the veteran tenor, recently appeared in a benefit concert at Baden.

DE RESZKE.—Jean De Reszke's voice is impaired, and he has gone to Poland to recuperate.

POWE.—James T. Powers seems to have found a successor to A Straight Tip in A Mad Bargain. It crowded the Hollis all last week in Boston. Powers is said to be very funny in Mr. McNally's piece.

BOURCHIER.—Arthur Bourchier, Mr. Daly's new English actor, will make his New York debut on Thursday night when Daly's opens with Little Miss Million, an adaptation from one of Blumenthal's pieces.

DUSE.—Eleanora Duse, the great Italian actress, is now in Vienna. Her engagement in New York during the Winter is likely to prove a veritable sensation, for Duse is said to be a genius of the first rank.

PAULTON.—Harry Paulton, one of the authors of Niobe, and at present playing the part of Peter Dunn in that comedy at the Strand Theatre, London, writes that he will probably visit this country next Spring. Mr. Paulton is particularly fond of "the States," and would like very much to make his permanent home here.

CUSHMAN.—Adelaide Cushman has resigned from James O'Neill's company, as the part of Madame de Pompadour did not offer scope for her abilities. Miss Cushman recognized the fact that she could not do herself justice in a heavy part, and for her first season in America she preferred to be seen in a comedy role, or in the leading role of a play of modern life. Her resignation took effect last week. Emma Forsyth succeeding her, and she has returned to New York to procure another engagement.

PATTEE.—Herbert Pattee has left town for a three weeks' sojourn at Buzzard's Bay.

SIMM.—Colonel William E. Simm emphatically denies the truth of the stories that have appeared in several daily papers concerning his domestic affairs. He states that they are false in every particular, and he is unable to account for their origin, unless it was due to malicious and unfounded gossip.

MARLOWE.—The unanimity with which the leading papers of Chicago praise the Juliet of Julia Marlowe must be exceedingly gratifying to that handsome and ambitious young actress. There are evidences that she has advanced notably in her art since her first appearance in this city.

DAVIS.—Having won his spurs in journalism and literature, Richard Harding Davis has taken to playwriting in connection with his other pursuits. Not long ago he wrote a one-act play, founded on one of his clever short stories, and E. H. Sothern has accepted it for production at an early date.

GERRY'S MINIONS.

Edgar Strakosch, manager of Cyril Tyler, the boy soprano, whose voice was tried before a special audience in Palmer's Theatre recently, made a formal application for a license for the boy's public appearance in this city to the Mayor, under the Stein law. At the trial in Palmer's Theatre, Agent Stocking, of the Gerry Society, assured Mr. Strakosch that no objection would be made to a series of regular appearances by the boy, and, confident of securing permission, Mr. Strakosch went to the headquarters of the Society to make sure of non-objection.

Here Mr. Strakosch saw Superintendent Jenkins, who refused the Society's permission. The refusal was made much more distasteful by the manner of Gerry's underlings, who seemed to delight in gratuitously offending.

"You people," said Superintendent Jenkins, referring contemptuously to the theatrical profession, "wanted a law. Well, you have got it. Now let us see what you will do under it." Or words to that effect.

It is a pity that some of the good people who support the Gerry Society in the belief that it is doing a good and conscientious work, and that its agents are but little below the angels, could not see just how they are imposed upon in the name of philanthropy by one man who uses the Society to enlarge his individual notoriety, and by others whose offensive impudence would not be tolerated a moment in any legitimate business.

Mr. Strakosch in Brooklyn was treated courteously by Superintendent Wilkins, of the Society in that city, and he was assured that no objection to Cyril Tyler's appearance there would be made. The boy will not appear in this city until the courts decide the case now pending. His work is less exacting and laborious than that of the average boy choir-singer.

MODJESKA AS QUEEN KATHERINE.

Count Bozena, Madame Modjeska's accomplished husband, gracefully and skilfully rolled the MIRROR representative a cigarette and chatted of the coming season while the latter awaited the coming of that distinguished actress at their hotel yesterday.

"Our season will open at the Garden Theatre on October 10," he said, and will last four weeks. The new play for the season will be Henry VIII. But here comes Madame. She will tell you."

"No," said Modjeska, after the courtesies of introduction and in reply to a question, "we shall not give Henry VIII. a production in the theatrical sense of that word. I hate the word with that significance. We shall not attempt to rival the scenic splendors of Henry Irving, or seek to make scenery the leading feature of the play. What we wish to do is to give an intelligent interpretation of the lines of Shakespeare. There is something now to be seen in a scenic way in otherwise frivolous amusements that it would be hopeless to try to compete. I am sure that in the way of scenery nothing more elaborate could be desired than is to be seen in The Black Crook, or in Sinbad. We could not rival their splendor if we would."

"In giving Henry VIII. we shall omit the

last act. It does not seem to relate to the main purpose of the play, in which interest appears to be centred on Katherine. But while we cut out this act, we shall speak the prologue and the epilogue, which are always ignored in presenting the play, and which I think give evidence of the prominence of Katherine in Shakespeare's intention.

What do I think of the character of Katherine? I have never seen it played, but I think the character stands out plainly as that of a good, faithful woman, who may perhaps have spoken when it would have been better had she borne her sorrow and wrong in silence. Her character seems clearly outlined to me. It is a strong and noble one.

We have been earnestly rehearsing the play. Otis Skinner will appear as Henry the Eighth, John Lane as Wolsey, Beaumont Smith as Buckingham, Ben Rogers as Guilford, Peyton Carter as Norfolk, Mr. DeCorso as Suffolk, Mr. Hazelton as the Lord Chamberlain, Mr. Maurice as Lovell, and Mr. Harris as Campeus.

"I do not mean by what I have said that we shall not produce the play with care. We were very successful last season, and we shall return to our audiences this season something for what they gave us last season. We have new scenery for the play, but it will not subordinate Shakespeare's meanings. Everything in the play that seems to illustrate it we shall faithfully follow. It is intended to play Henry VIII. for two weeks, and to give the other two weeks to our usual repertoire."

DANIELS' MENAGERIE FARM.

Frank Daniels takes great pride in his manorial possessions at Rye in Westchester County. His blending of stock raising and agricultural pursuits he terms menagerie farming. An inventory of his colony reveals the presence of 200 hens, 15 Shetland ponies, 8 bronchos, and a varied assortment of Jersey cows, goats, parrots, ant-eaters, and other curious birds and beasts. While in Detroit the other day Mr. Daniels told a *Journal* reporter something about the new piece that is to be Little Puck's successor: "I haven't named it yet," he said. "It was written by C. R. Clifford, of Philadelphia. After I have enjoyed a visit to my menagerie farm I shall begin rehearsals of it in New York. It's farce—the upper-grade farce. I know Little Puck is getting old, but there are still a few people on earth who haven't seen it."

BANDMANN'S MARRIAGE.

In July the report was circulated in New York that Daniel E. Bandmann had married Mary Kelly, a California actress, on his ranch in Montana. Bandmann's wife in England, Millicent Palmer, having read the report, wrote to THE MIRROR in reference to the comment in this paper to the effect that it was not generally known that Bandmann was free to wed.

"Now, although it is true that my husband deserted me and his children some years ago," said she, "it is not true that I have instituted proceedings for divorce against him, either in England or America; therefore, you are right in stating that Daniel E. Bandmann is not free to wed. And if your advice is correct, that my husband has married the woman in question (which I think highly improbable), he has simply committed bigamy."

Bandmann's marriage was widely published, the Montana papers circumstantially detailing the event; and THE MIRROR published the current report, following it up, after receipt of Mrs. Bandmann-Palmer's letter, by inquiry which has confirmed it.

A representative of this paper, writing from Missoula, Montana, under date of Sept. 22, says: "Your letter in regard to Daniel E. Bandmann received, and in reply I will say that Bandmann was married to Mary Kelly in this city on May 9, 1892, and is now living with her on his ranch four miles east of this place. A child was born to Miss Kelly two months before the marriage, while she was on a train on her way to Spokane last March. Bandmann is said to have secured a divorce at Bozeman, Mont., on the statement that he did not know where his wife was, and that she had deserted him. The local papers gave him quite a 'write-up' at the time of the birth of Miss Kelly's child."

It is evident that the divorce proceedings instituted by Bandmann were entirely unknown to his wife in England.

STEALING MR. PASTOR'S NAME.

It is not only plays that theatrical thieves lay their hands on; names that have a trademark value also come in for appropriation by this class of rascals. Mr. Pastor is the latest sufferer. He writes to THE MIRROR as follows: "My attention has been called to an unwarranted use of my name and trademark by Herbert Albin, who is running a small company in the Northwest under the name of 'Tony Pastor's Latest Importations.' I beg to warn managers that I shall hold them responsible if they permit this violation of my rights in their theatres." The case cited by Mr. Pastor is one of the most barefaced on record.

A BOYCOTT IN KANSAS CITY.

A branch of the Missouri Brotherhood of Theatrical Employees in Kansas City has advertised a boycott upon the Coates, Grand, and Gillis Opera Houses in that city, claiming that the managers of these houses refuse to "recognize union labor." All the usual cowardly machinery of the boycott is invoked to injure the houses under the ban. But there is, as usual, another side to the story.

Manager A. Judah, one of the boycotted, in a letter to the Kansas City *Times*, says he has had no point of difference with his employés; that the wages paid are apparently satisfactory to all concerned; that the men in his employ have been with him from terms ranging from two to ten years; that the man-

agement is not opposed to labor unions, and a majority of the employés are union men; and that the substance of the matter is that a number of so-called scene-shifters, whose bungling work recently called out criticisms in the press, wish the management to discharge competent men now employed in order to make room for themselves.

The most serious trouble that organized labor encounters is a result of its lending itself to the personal purposes of demagogues and mafioso who have no purpose but their own to serve.

The latest news of this boycott suggests its irregularity. F. A. Allen, president of the Industrial Council, has ordered it off, pending an investigation by that body, according to advices received by THE MIRROR yesterday.

LIKE A FOREIGN MUSIC HALL.

George T. Krauss, who for many years has conducted the Volks Garden in the Bowery, will open a new and beautiful music hall before November 1. It is situated in Twenty-ninth Street, near Broadway, and it will be known as the Imperial Music Hall. The building is spacious and handsome. The street frontage is 86 feet and the depth is 100 feet. It will seat 1,200 persons. The facade is of yellow brick and terra cotta and presents a handsome appearance. The interior is comfortably arranged and artistically decorated. There are plenty of boxes and a stage sufficiently large for the purpose. There will be no curtain or movable scenery. A fan and a permanent setting, such as are used at Koster and Bial's, will be employed. By avoiding making the house subject to a theatre license which would prevent the sale of wines and liquors. Smoking and drinking will be permitted, while a performance including specialties, ballet, and burlesque, will run continuously from eight until twelve every evening. The business manager will be Mr. J. M. McDonough. Mr. Krauss announces that he will surround the establishment with every possible safeguard and that no effort will be spared to lift it to a reputable plane. He hopes to receive the support and patronage of the respective classes.

LOTTA'S ILLNESS.

Lotta still remains in a sanitarium under Dr. Wylie's skillful treatment, and it is believed that the opening of her season will have to be postponed for a number of weeks—perhaps indefinitely. Mrs. Crabtree, her mother, says that three years ago she had a bad fall during a performance of *Musette* in Jersey City. Her spine was injured quite severely, but she recovered, and would have been all right had she not sustained another fall from a carriage in Boston, which injured her foot. It is from the results of both mishaps that she is suffering now. Part of the time she is kept under the influence of opiates on account of the pain. Her condition is said not to be dangerous.

IT CAUSED DISCUSSION.

A Bostonian objects to the assertion made last week that Thérèse—the Potter-Bell company's first production under Mr. Stetson's management—proved a frost. "The newspapers gave the play a severe slating, and Mr. Stetson took it off in short order," says our correspondent, "but it aroused such a discussion that it was put up for a night and the theatre was packed." So many requests for a continuance of Thérèse came to the box-office, it appears that Mr. Stetson has decided to put it up again for a week.

CHARLES HARRIS IN A HOSPITAL.

Al Hayman telegraphed to A. M. Palmer last Friday that Charles Harris, the well-known comedian of Palmer's stock company, had been taken seriously ill in Chicago. Mr. Hayman placed him in St. Luke's Hospital in that city, where he is receiving all possible care. It is said that Mr. Harris is a sufferer from Bright's disease, and fears are expressed that the present attack may have fatal consequences.

MR. GRAHAM'S ILLNESS.

The season of Larry the Lord terminated unexpectedly last Saturday night at the conclusion of a week's engagement at the People's Theatre. The reason assigned by Managers Greenwall and Maeder was the serious illness of Robert E. Graham, the star of the piece. That reason Mr. Graham corroborated. For some time past, he said on Saturday, he had suffered from a severe attack of catarrh of the stomach and he felt that he could not jeopardize his recovery by continuing. It was said by the management that the piece would probably resume its travels three or four weeks hence.

TO BECOME A MAGAZINE.

Albert Ellery Berg informs THE MIRROR that the *Stage* will be discontinued as a weekly publication and will hereafter be issued monthly in magazine form. There seems to be room for a magazine devoted to the drama, provided it is made to present able dramatic essays and scholarly criticisms on current plays. Such a magazine would be a distinct gain to the cause of dramatic art in America, and we hope that Mr. Berg's plan embraces such a periodical. The office of the magazine will be at 1216 Broadway.

MADELINE MERLI'S SEASON.

Madeleine Merli opened her American season last week and is now playing the New England circuit. Her success is assured, and during the coming season she will play the principal houses between New York and San Francisco. On May 20 Miss Merli is under contract for a run of *Frou-Frou* in one of the principal theatres in London, and a two-month's tour through the provinces.

THE USHER.



Politics have not interfered with theatrical business to any appreciable extent thus far. On the contrary, the season has started boomerang, and a good deal of money has been made already by many attractions.

There will be a depression for two or three weeks before election, of course, but the presidential year bugaboo doesn't look nearly so formidable to managers this time.

The principal reason for this serenity is that in spite of the exertions of the party managers and the newspapers, comparatively little excitement has been stirred up among the people.

The issues of the campaign are not new; most citizens have settled convictions concerning them; the cloud of doubt that hung over the army of non-partisan voters four years ago has been dissipated. Hence, the absence of the usual abnormal ante-election stew which is so rumors to theatre receipts, especially in the small cities and the night stands.

Last May the Paris managers decided to eschew the old custom of giving public dress rehearsals and to cut off the free-list.

The critics and the critical had previously been bidden to all dress rehearsals of new plays, and not infrequently the performances were damned before the public had passed its verdict. Inasmuch as the critics and the public are generally in perfect accord in Paris—where the drama is still regarded by playgoers as an art—the object of the managers was not particularly clear.

At all events, the managerial league decided to try the innovation, and lest any weak-kneed brother should be tempted to backslide, a damoclean forfeit of \$10,000 hung over the head of each one of the thirteen subscribers.

On Sunday, the cable brought the news that the Paris "combine" had collapsed. "Finding the press hostile to the movement," read the despatches, "the members of the syndicate gradually backed out."

The members of the Philadelphia "combine" may read, mark, learn, and inwardly digest the lesson of this defeat.

The Parisian directors were subject to double the penalty that the Philadelphians have prescribed for themselves; the Parisian directors were engaged in a struggle that was undertaken from a better motive and partly, at least—to achieve a better purpose than that of the Philadelphians. Nevertheless, they came to grief.

It is the traveling attractions that are suffering most by the Philadelphia "combine's" newspaper boycott. Their advertising is cut off from several widely circulated journals and they receive no compensation for the consequent loss of patronage.

Every contract held by an attraction with a member of the Philadelphia "combine" calls for "the usual advertising" in the local papers; but they are not getting the usual advertising.

In these circumstances the visiting manager has a right to demand an equitable settlement in the form of an increased percentage. Failing to get that, he would be justified in canceling a contract that the other party had clearly violated.

Traveling managers have nothing to gain and much to lose by the "combine's" boycott. They are dragged into a disastrous quarrel in whose making they had no part.

While business is excellent in New York, Boston, Chicago, and other cities this season, Philadelphia has been an empty, echoing theatrical tomb.

The "combine" has already failed to make good its threat to shut the doors of any theatre should the manager of the attraction playing in it advertise in the boycotted papers on his own account. And it has backed down in other respects. The end of the foolish controversy is not far off now.

Mrs. Thurber's efforts to graft her conservatory upon the Metropolitan Opera House is praiseworthy in intent, but after her experience with the American Opera company's project and the serious pecuniary losses it brought upon her circle of friends it is difficult to understand her present desire to

undertake another utopian scheme whose failure might involve similar disaster.

These will be what the advertisement concocters call "a wealth of attractions" in this year's Christmas Mirror. It will contain many novelties that are certain to delight its readers, chief among which will be a strikingly original departure in the pictorial department. The number will be the largest and the handsomest. The Mirror has produced.

M. GERRY'S SOCIETY is a good one. Administered by a man of less chivalric temperament, sounder judgment, and better impulses, it would be capable of boundless good. Under Gerry's methods it is vastly curtailed in its usefulness. His silly warfare upon the happy and well-cared-for children of the stage has brought him and this Society into marked contempt. He assumes to see abuses where none can possibly exist, and he frets and wastes his time over these exaggerated conditions, while all the city is full of pleading childhood suffering for lack of care. Like a great many other professional philanthropists, Mr. Gerry is an unconscious fraud.—*The Morning Advertiser*.

THE CURSE OF PLAY-PIRACY.

Harry Lacy will play *The Planter's Wife* at the Grand Opera House in this city the week beginning Oct. 24. His company will be off the week before election. Mr. Lacy, who finished a successful week's engagement in St. Louis last Saturday, writes to *The Mirror* concerning the wholesale pirating of his play by various companies throughout the country.

"I find," he says, "that *The Planter's Wife* has been done by cheap repertoire companies in all the one-night stands that I have played in recently, and J. H. Huntley is doing it through the South at the present time, while scattered through the country are Katie Rhoades, Eunice Goodrich, Belmore Gray company, A. R. Wilbur, Leonzo Brothers, and many others, all doing my play at will. Surely something must be done to protect dramatic property. Nothing but a term of imprisonment will ever stop them. They play your piece, use your lithographs, and I have even heard of them using my personal lithographs."

As Mr. Lacy says, something must be done. The Mirror hopes to be able to set in motion a strong movement the coming Winter to secure an amendment of the copyright law in so far as it covers dramatic property. It is believed that a change in the nature of the penalty for infringements from a simple fine to a fine and imprisonment would put an end to piracy.

The present state of affairs is outrageous. Play-owners are robbed right and left with the utmost boldness and the Federal law—which is practically inoperative—is treated with contempt by hordes of offenders.

POLITICAL PIGEONS.

A well-known New York business man is said to have made an arrangement with Myrtle Tressider, by which she is to take two carrier pigeons to Washington, D. C., where she is this week playing with the Lester and Williams company, and to-day (Tuesday) she is to ascend to the dome of the Capitol and release the pigeons. One of the birds is to be labeled Benjamin Harrison and the other Grover Cleveland, and the man interested is willing to wager that the one that first reaches home will thereby prophecy the result of election.

ROSINA VOKES' SEASON.

Rosina Vokes and company, after the usual period of rehearsal in this city, opened the season at Utica, N. Y., on Thursday evening of last week, and thence proceeded Westward. Miss Vokes will not this season go to the Pacific coast, and will not visit the extreme South. She will play an engagement at Daly's Theatre in this city next April, as usual.

The Paper Chase, a play tried here last Spring by her, has been rewritten so thoroughly as in effect to be a new piece, and as it now stands this play gives Miss Vokes admirable opportunity for the display of her original gifts. It will be seen again here on her return to the city.

Miss Vokes will present this season a new play, called *Maid Marian*, dramatized by Molly Elliot Seawell, of Washington, from a story written by her and published in *Lippincott's*. This tale was much discussed at the time of its publication, and it is believed that the comedy made from it—a one-act piece—will be very enjoyable. It illustrates the strange experiences of a maiden of the Elizabethan period who is transported to this very different and stirring time, and who walks astonished in a modern social atmosphere with all the quaint graces of her own time. Of course Miss Vokes will be the transported maiden.

In Miss Vokes' company this season will be three very pretty girls: Evangeline Irving, a sister of Isabelle Irving, of Daly's company, Marie Hillier, and Blanche Burton. The male support, as usual, headed by Felix Morris and including other favorites, will be excellent.

GILMORE'S FUNERAL.

The body of the dead band leader, P. S. Gilmore, was met on its arrival in this city on Monday of last week by representatives of many organizations and a throng of friends. The funeral was held on Wednesday, and was attended by many social, civic and military organizations. The formal preparations were necessarily hurried. Two hundred and twenty-five of the best-known musicians in New York, many of them soloists, presented themselves at the residence, and were led in the procession by William H. Ansted, of Cappa's Band. Orchestration had been prepared for only eighty pieces, and that number of instruments alone participated. The streets were crowded along the way from Eighty-sixth street to St. Francis Xavier.

Church, and that edifice was packed to the doors. Solemn high requiem mass was celebrated by Father Denny, assisted by prominent priests. The music was directed by Organist Klein, assisted by Nathan Franko, violinist. The burial was at Calvary Cemetery.

ANOTHER SUCCESSFUL WARPLAY.

From the unusual success that attended the first production of *After Twenty Years*, a melodrama of the war by John Crittenden Webb, in which Edwin F. Mayo is the star, at Louisville, Ky., on Sept. 19, it is evident that prosperity will follow this new venture in a field that has already been industriously worked. The play was given at the Bijou, and there was a crowded audience of more than 1,600 persons. Mr. Mayo and his wife were complimented by calls, as were also Messrs. Watkins and Hazelton, and it is said that the star made the hit of his life as Edward Douglass, a Union lieutenant. The Louisville papers gave generous praise to the play, which has been taken South.

MR. GOODWIN'S DENIAL.

The report has been generally published that Nat Goodwin recently in the West became so erratic in his conduct as to embarrass several members of his company, some of whom it was said had resigned in consequence. Mr. Goodwin has entered a vigorous denial of this report, and ascribes its currency to the personal hostility of a newspaper reporter in Columbus, Ohio, whence the story emanated. Mr. Goodwin's host of friends in the East will be gratified to learn of the inaccuracy of the rumor.

WILSON BARRETT'S NEW PLAY.

Wilson Barrett's new play, *Pharaoh*, was produced at his Grand Theatre, Leeds, on Friday last, and was received with enthusiasm. The play exhibits ambition as a controlling passion. The chief figure sacrifices the love of a devoted woman to his ambition, and when she discovers his treachery, her nature is changed, and she betrays him to his enemies. In the catastrophe both meet death. Mr. Barrett will probably present the play during his forthcoming American tour.

CORINNE'S WELCOME.

Corinne was heartily welcomed in Philadelphia at the Chestnut Street Theatre last week in the new version of William Gill's burlesque of *Arcadia*. The revised piece is pronounced a great improvement over the original. Corinne is praised for her spirited acting, her tuneful vocal efforts, and her artistic dancing. Her company, managed by Mrs. Jennie Kimball, is one of the best yet organized to support this clever young woman.

A PANIC AVERTED.

Pollock Brothers' Shetland Lass company was played in the Taylor Opera House at Trenton, N. J., the other night to an audience that thronged the place when two rowdies in the gallery engaged in a fight. Somebody shouted "fight" loudly, the cry was mistaken for one of fire, and a stampede seemed inevitable. Through the coolness of Fred Raymond, who plays the part of Mickey Finn in *The Shetland Lass*, aided by the managers, the excitement was quelled before any one was injured. A panic would undoubtedly have resulted in great loss of life. The fighters in the gallery were ejected, and the play went on without further trouble.

MR. KIDDER'S PLAYS.

Edward E. Kidder, who enlisted in the great civil struggle when a boy of fourteen, is busy writing a war play. It will be called *Among the Missing*. Mr. Kidder has just finished rewriting *Glendaleough*, the Irish play that made a hit in London, and which W. H. Power will send out next month. Mr. Kidder's *A Poor Relation* and his *Peaceful Valley* are doing a large business with Sol Smith Russell, while his Irish play, *The Gosssoon*, in which Carroll Johnson stars, has successfully begun a second season. In another place in *The Mirror* Mr. Kidder makes an announcement regarding his new musical-farce comedy, *The Lucky Number*.

ROLAND REED'S NEW HIT.

Several weeks ago Robert Hilliard produced at the Union Square Theatre in conjunction with a curtain-raiser of his own a farcical play by W. Stokes Craven, called *The Fabricator*. It was not received with enthusiasm, and was soon withdrawn. Mr. Hilliard played in it the part of a newspaper reporter. The leading comedy part was taken by Harry Brown, and Augustus Cook, of the Lyceum company, originated the low comedy role of a dog doctor, who also was an artist in the treatment of unnaturally black eyes.

The play has been whipped into better form, called *Innocent as a Lamb*, and transferred to Roland Reed, who in the part of Tobias Pilkington, originally taken by Mr. Brown, has made a pronounced hit. He tried the play first in Toronto on Tuesday of last week. The papers of that city praise his acting highly, and declare that the play is a success. From all accounts, the play is a valuable addition to Mr. Reed's repertoire, and he deserves credit for his accomplishment with it.

The Wabash Railroad is the most popular route for traveling theatrical troupes. For any information in regard to rates, etc., apply to H. B. McClellan, Gen. Eastern Agent, 49 Broadway, New York; T. A. Palmer, Ass't G. P. Agent, 23 Clark Street, Chicago, Ill.; T. Chandler, G. P. Agent, St. Louis, Mo. * * *

PROFESSIONAL DOINGS.

MERVYN DALLAS has engaged Mrs. Scott Seddon to appear in the leading role of *The House on the Marsh*.

CLARA MORRIS will present a new play during this season. Her tour opens late this month in the West.

JEFFERSON DRANGELIS may star in Aronsohn and Rosenfeld's new opera *The Rainmaker of Syria*.

MAGGIE HAROLD (Mrs. William Davidge) is recovering from the operation which she was obliged to undergo recently. It prevented her from fulfilling her engagement in *The Family Circle*.

RICHARD MANSFIELD and his company left for Milwaukee on Sunday.

EMIL HABERNORN, leader of orchestra at the Duquesne Theatre, Pittsburgh, was married on Saturday to Emma Smith Foster—a non-professional.

UNCLE ISAAC will begin its season on Nov. 7, with S. R. Willard in the title role. The company will include Dave Reed, the negro impersonator, and the Reed family, who will introduce musical and dancing specialties, as well as others well known. Special scenery will be carried, and new mechanical effects will be introduced in the play, among them a cotton press in motion.

MINNIE SELIGMAN-CUTTING, her husband, Robert Cutting, and the supporting company for *My Official Wife*, will begin rehearsals next week. The play will be produced first in Philadelphia.

THREE is a report current that Frank Williams will go to law with Jennie Yeamans on account of the 12 P. M. troubles.

Mrs. JEANETTE M. THURBER continues to agitate her plan to obtain control of the Metropolitan Opera House in the interests of her musical conservatory.

Mrs. BERNARD BERNE will sail for this city next week in the *City of Paris*. Her tour of this country will begin on Nov. 14.

ST. LOUIS, Sept. 7, 1892. To whom it may concern—Dangers of a Great City opened to-day to \$1,000,000; play made a great hit. J. H. HAVLINS, Manager Havlin's Theatre.

TOMAS is said to be a strong probability that Herman Vezin will make his long-contemplated American tour next season. Mr. Vezin, who is an American by birth, has made all his fame in England, where he is highly esteemed as an actor of superior quality.

THOMAS NIOBE companies will shortly be put on tour throughout the English provinces—so great has been the success of this comedy in London.

THE PLANTER'S DAUGHTER company will be off for three weeks preceding election. The piece seems to have made a decided hit in Louisville and elsewhere, and the management intend to bring it out in this city and book it through the country in first-class theatres.

CARL HASWIN'S SILVER KING played to immense houses all last week at the Columbus in Harlem. The receipts were the largest of the season at that theatre. The production is the best, in respect to scenery and cast, that the celebrated drama has received since it started on its long and successful career on the road. Mr. Haswin, after playing a couple of weeks in this vicinity, will go to Boston. In December he will return to New York for a week at the People's.

CHASER GOODRIS and Julian Edwards are at work upon another comic opera for Dibby Bell.

NANCY LASCELLES, who fell while dancing in *Miss Helyett* in Cincinnati on Sept. 19, was obliged to retire for three days to recover from the effects of the accident. She resumed on Sept. 26 in Cleveland, where the papers described her dance as a feature of the performance.

DURING THE ILLNESS OF AGNES REILLY, of the Wang company, Anna L. Hook, a pupil of Ed. Collier, has taken her place as the messenger boy, and is acquitting herself with credit.

LESTER SHAFFNER writes to *The Mirror* a reply to a letter published two weeks ago and written by Edwin Gordon Lawrence, in which the latter wished it known that he was not responsible for the former's "peculiar notions regarding elocution and acting." Mr. Shaffner says that as he has been connected with the stage quite prominently for ten years, it would hardly have been consistent in him to have taken lessons of an elocutionist. The denial of this by both parties interested would seem to leave no case for argument. Mr. Shaffner details at length his acquaintance with Mr. Lawrence, whom he claims to have obliged in many ways.

THE DIRECTOR OF PROCTOR'S THEATRE SCHOOL OF ACTING, Charles Leonard Fletcher, is making extensive preparations for his production of Blanchard Jerrold's version of Beau Brummell, to be given by a company composed of his pupils at Proctor's Theatre for a matinee. Mr. Fletcher will essay the title role.

W. M. WILKISON, Alexander Salvini's manager, was in town last week negotiating for a theatre in which to produce *The Heir of Grammont*, late in the Winter. He had with him a set of artistic costume plates designed by Bianchini, of Paris, at a cost of \$10,000 francs. If the costumes are faithfully followed this production should equal anything Irving has accomplished. The period of the play is Francis I. That monarch and Henry VIII. of England are introduced in it.

IT IS rumored that Gustave Hinrichs, whose season of grand opera at the Grand Opera House in Philadelphia closes in about two weeks, will give a short season at the Ambler Theatre in November.

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JAMES L. LEDERER.

MATTERS OF FACT.

All the members of James A. Reilly's German Soldier company are requested to assemble for rehearsal at Carnegie Opera House, Philadelphia, on Oct. 10.

Harry B. Roche, the character actor and light comedian, recently with A Social Session, will be at liberty after Oct. 12. Managers may address him in care of this office.

There is a position open for a young lady amateur who is able to play a strong emotional part; also for a small child to travel alone with the company. See advertisement.

Managers Waldemar and Buechel, of the Germania Theatre, St. Louis, are prepared to book first-class attractions for the present season. Their theatre is said to be one of the most elegant and finely equipped houses West of New York.

Manager A. O. Skinner, of the new Opera House at St. John's, N. B., has some desirable open time at this popular theatre this season. The Opera House has been refitted recently with new scenery by Sydney Chidley, new opera chairs, electric lighting, steam heating and all other modern improvements. The house has a population of 40,000 to draw from.

Eric Pollock has joined the Dr. Bill company for the present season.

J. H. Flavin sends flattering testimony as to the pecuniary success of Dangers of a Great City, which played at his Chicago theatre last week.

The Ship Ahoy company opened the new Temple Theatre, in Owensboro, Ky., last week. This is one of the most complete opera houses in the South. It seats 1,200. The population is 15,000. Managers will do well to include the Temple in their routes when going South.

May Whiteman, the contralto, is at liberty on account of the sudden closing of 12 P. M. at Harlem on Saturday night last.

Stella Perkins Madison is meeting with marked success as Bowline in the Eastern Spider and the Fly company.

Adelaide Randall, who closed a successful Summer season on Sept. 5 at Manhattan Beach, Denver, immediately after joined John T. Kelly's McFee of Dublin company, at the Tabor Grand in that city and scored a hit as the Opera Queen.

Lord's old-established dyeing and cleaning establishment at 25 East Fifteenth street offers special inducements to members of the profession, whose patronage it solicits.

Alice Leigh, the clever comedy and dialect artist, may be addressed in THE MIRROR's care.

Wadsworth Harris has been re-engaged by Madame Modjeska for her tour which begins at the Garden Theatre next Monday evening.

Mme. Eloise Kruger, the celebrated teacher of dancing, is prepared to give instructions in stage and fancy skirt dancing at her studio 4 and 6 West Fourteenth Street. A pianist assists at all private and class lessons.

A three-act drama by the Duchesse d'Uzes, having a male star part and seven characters and the scene laid in Algeria, may be rented on royalty. The proceeds are to go to the Barefoot Mission. Particulars may be obtained at No. 18 West Fourteenth Street.

Celia Ellis' ingenious acrostic arrangement of clippings from criticisms, found in the advertising columns of THE MIRROR this week, gives in an odd form an idea of the opinions expressed by out-of-town papers on her stage work. Miss Ellis is playing the leading female role in Dr. Bill, a part that seems to have afforded full opportunity for the display of her light-comedy talent as well as of her ability as a singer and an entertainer, shown by her introduction in a specialty in one act of the piece. A feature of this is a pantomime interlude suggestive of the famous Paulus.

Madeline Merli began her first season in this country last week, and is now playing the New England circuit. She is under contract to appear in London on May 20 at a leading theatre in Frou-Frou.

Lucille Sturges goes with Arthur Rehan in The Foresters this season. Mail can be addressed to her at this office.

Frank A. Connor, who is now at liberty for juveniles and light comedy, can be addressed to agents.

Repertoire company wanted for State Racing Meeting, Oct. 10-17. P. F. Horl, Grand Opera House, Mexico, Mo., 2.



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PEERLESS

CORINNE

Under the sole management of Mrs. JENNIE KIMBALL. Encouraging endorsements from the Press.

George D. Cox, of the *Journal*, says: "The pre-ocious work of the vivacious little Corinne won deserved praise, fulfilling every promise as an actress and singer, and her dancing was a principal attraction."

L. W. Wallazz, of the *Times*, says: "Corinne sings and dances better than ever. She is certainly a very attractive little person, as modest, simple and unaffected as a child. Such an achievement as her sword dance, a feat of endurance as well as of skill that is really marvelous, would be enough to make a reputation if she did nothing else, and it is only an incident of the performance."

R. N. Stevens, of the *Press*, says: "The largest audience yet seen at the Chestnut Street Theatre applauded Corinne in Arcadia, and the reception given emphasizes her great popularity in this city. She acted, sang, and danced with her usual vim and chiv."

J. J. McKenna, of the *Advertiser*, says: "Corinne was given liberal opportunity to distinguish herself, and made the most of her chances. Nowhere did her terpsichorean skill show more brightly than in the novel dances, wherein she went through a series of difficult movements with a grace that many dancers would have found it impossible to attain."

Rufus Root, of the *News*, says: "That Corinne has lost none of her popularity was shown by the large audience greeting her. There is plenty of entertainment, and the bright little soprano caught the house with her songs and dances."

Ritter Fitzgerald, of the *Item*, says: "Corinne won the hearts of her auditors by her conscientious acting, sweet singing, and skillful dancing. Her famous sword dance was daintily executed. At its conclusion she received an immense lyre of roses, which was but one of many magnificent floral gifts of admirers."

Leland M. Williamson, of the *Bulletin*, says: "Corinne is by nature designed for very effective work. She has a really attractive personality and makes the most of a pretty face and winsome smile."

W. R. Lester, of the *Recorder*, says: "Arcadia is an excellent diversion, and much superior to most of the so-called comic operas of the present day."

James McConnell, of the *Star*, says: "Corinne sings and dances better than ever."

James E. Lennon, of the *Call*, says: "Arcadia, with Corinne as Tom Tom the Piper's Son, was produced at the Chestnut Street Theatre, last night, to an audience extremely appreciative."

George Rogers, of the *North American*, says: "Corinne herself with her songs and dances is without doubt the main attraction."

Advanced route: Brooklyn, week Oct. 5; Hazleton, Penn., Oct. 10; Scranton, Oct. 11; Wilkes-Barre, Oct. 12; Williamsport, Oct. 13; Reading, Oct. 14; Allentown, Oct. 15.

First Eastern date, Globe Theatre, Boston, week of March 27.

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THE BOSTON PRESS:

SATURDAY.

Mr. O'Neill has identified himself so thoroughly with Monte Cristo that some hesitancy as to his equal success in another drama was but natural, but any doubts upon this point vanished after witnessing the enthusiasm which attended his appearance of last evening. The audience present was one that any artist would gain inspiration from, for below it was made up of a brilliant gathering of the best amusement patrons, and above the gods of the gallery were out in full force eager to make the acquaintance of a new hero. To both of these classes of admirers the star of the evening appealed with equal success, and the verdict of approval was set upon the performance by the audience in the most pronounced fashion. Fontenelle is beautifully staged and its scenic effects make a strong element in its success. Mr. O'Neill undoubtedly has in Fontenelle a second Monte Cristo.

SUNDAY.

A grand ovation it was, and no mistake, that James O'Neill received at the Bowdoin Square Theatre last evening. But it was a mild greeting compared with the enthusiasm that arose at the conclusion of the first act. The outburst of applause lasted several minutes. Even at this point it was evident that Fontenelle was a success, and through the admirable efforts of Mr. O'Neill, the romantic drama was given magnificent impetus. Indeed, the romantic school, of which Mr. O'Neill is a graduate *magna cum laude*, will be deeply indebted to Fontenelle. Fontenelle is a go. It is a stimulator of the emotions. It is a series of vivid pictures finely portrayed. The historical features of Fontenelle are not sacrificed, although there must have been a strong temptation on the part of the authors to introduce much extraneous matter. In confining themselves to the facts in the celebrated episode in the reign of Louis XV., they have shown good judgment, with the result that every character has something worth doing—something that would weaken the entire piece if omitted. There is little except praise to be given the impersonation which Mr. O'Neill gave of Henri de Fontenelle. To that impersonation he brought all his well-known grace of figure and face, well modulated voice, and well regulated dramatic power. Then add to this a most accurate conception of the character, and the reason of Mr. O'Neill's success last evening is easily understood. Fontenelle is elaborately staged. An article on its scenic effects alone might be written. The costuming, too, is on a superb scale.

MONDAY.

In Fontenelle, at the Bowdoin Square Theatre, last night Mr. James O'Neill demonstrated the fact that he has in his repertoire a part that possesses the qualities that have made Monte Cristo a success on the stage, as well as in print. The drama of last night goes back to the time of Louis XV., an era which Dumas himself recognized as full of interest to the modern reader. There is something so inherently tragic in the conditions which culminated in the revolution and the directorate, something with an almost sinister attraction to this country, whose birth gave a strange impetus to the work of Danton, Robespierre, and Marat, and while the era of Fontenelle antedates the revolution, it has an undertone of tragedy that is curiously suggestive of the cruel, riotous savagery that was to follow that age. The play itself is well adapted to the powers of Mr. O'Neill, who inherits the traditions and methods of the Fechter school of dramatic work. Fontenelle is well conceived in the dramatic character of its "situations" or denouements. Mr. O'Neill's interpretation of the role which he assumes is far above any that has been given by him in the past, and is really admirable in so many points that it justified the abundant and almost extravagant applause that followed each act.

TUESDAY.

Those who have enjoyed the artistic performance of James O'Neill as Monte Cristo and were not at the Bowdoin Square Theatre last evening have a treat in store for them in Fontenelle. The play is an historical drama in four acts, by Harrison Grey Fiske and Minnie Maddern Fiske. The play is of that popular sort that appeals strongly to the sympathies. Its pro-

duction last night was interlarded with spontaneous and enthusiastic applause, and the principals were called before the curtain at the end of each act.

SATURDAY EVENING GAZETTE.

Fontenelle has several stirring situations, and it affords the scene painter and the costumer and the stage manager ample opportunities, by the way, of which every advantage has been taken, for the drama was beautifully and effectively mounted. As the hero, Mr. O'Neill has a part well adapted to his talents. His fine stage presence, his clean-cut enunciation, and his earnest and vigorous style exercised their customary sway over his audience, and the fine points in his acting drew down thunderous of applause. He is certainly an admirable artist of the romantic school, and in this assumption he reaches the highest and most impressive point that he has attained in his art.

COURIER.

The pretty new theatre on Bowdoin Square was literally packed last Monday night by an audience which enthusiastically welcomed Mr. O'Neill and his company in their new play Fontenelle, written for them by Harrison Grey Fiske and Minnie Maddern Fiske. Long before the curtain went up there was only standing room and the same large audiences continued all through the week. The play is based on an incident in the reign of Louis XV. of France at the time of Pompadour, and being located in and about Versailles it gives opportunity for elaborate scenery and elegant costumes. Of both these we may say here that they have seldom been equalled in Boston for beauty and appropriateness. The play abounds in striking situations which are all well improved. Mr. O'Neill in the title-role showed the delightful qualities of his style which while it does not sacrifice strength retains an unusual delicacy.

NEWS.

If James O'Neill had no occasion to exclaim last evening "The world is mine," he certainly had the right to murmur to himself, "I own a liberal slice of Boston," for the Bowdoin Square Theatre was packed to its utmost capacity to welcome the favorite romantic actor. Fontenelle contains those elements that will make it a drawing card and win for the star honors and wealth. The play is beautifully staged.

TIMES.

During the past week the patrons of the Bowdoin Square Theatre have had a rare treat in James O'Neill and his own company presented, for the first time in Boston, Fontenelle, a romantic drama in four acts by Harrison Grey Fiske and Minnie Maddern Fiske. That the play is a success from a "taking" point of view at least, can scarcely be doubted, for the house has been literally packed each evening and the applause

more than generous. It is enough to cure one pessimistically inclined to see and hear the orchestra in the gallery catch all the "points" and applaud to the echo any generous sentiment or brave action in the story. The scenery is effective and the costumes are really beautiful. Mr. O'Neill possesses a magnificent physique and a strong personality.

HERALD.

Monday evening Mr. O'Neill returned to Boston and received a welcome of the sort which inspires both the actor and his audience with a kindred sympathy. The house was packed to the doors, the "standing room only" sign being displayed in the lobby soon after the rise of the curtain. Mr. O'Neill gave a thoroughly individualistic portrayal of Henri de Fontenelle. He is strong where strength is necessary, and suits his mood faithfully to the needs of the character.

THE BOSTONIAN WEEK.

The authors have given O'Neill a veritable money-winner. Fontenelle has packed the Bowdoin Square Theatre to the doors all the week.

BENJAMIN.

Mr. James O'Neill has found in Fontenelle a play which serves him well as a successor to Monte Cristo because it is laid in a romantic time, affords opportunity for handsome dressing, and is well supplied with stirring incidents, wonderful escapes, deeds of prowess, chance encounters and delightful love episodes. The leading part is well adjusted to Mr. O'Neill's emotional style and he not infrequently rises in it to a really admirable height of power and expressiveness. The staging is picturesque and appropriate.

HERALD.

At the Bowdoin Square Theatre James O'Neill's new play, Fontenelle, is crowding the house at every performance, the sign "Standing Room Only" staring late comers in the face. In Fontenelle Mr. O'Neill has a most powerful character, several critics regarding it with as strong favor as his unequalled role of Monte Cristo. The piece is magnificently staged and the costumes equivalent to a small fortune.

COMMONWEALTH.

The production is a very brilliant one. Mr. O'Neill's Henri de Fontenelle is a vivid and gallant impersonation, to whose illusion his fine physique and natural grace of manner lend themselves convincingly.

TRANSCRIPT.

To such as are fond of and moved by plays of its class, Fontenelle will appeal most potently. It is affluent in incident, the scenery is effective, the costumer has been given *carte blanche*. Fontenelle will be a success.

Mr. O'Neill has a play that acts, full of breathless interest, a worthy successor to that romantic, heroic idyll that has made his fame and the fame of some of his predecessors—Monte Cristo. Every act ends with a climax of more than usual strength. The raft scene is a great feature, and the general interest is at the climax in the third act in this thrilling picture of the struggle of two men. The role of Fontenelle fits Mr. O'Neill. He looks dignified and noble, and he is a forceful, graceful actor of the picturesque school.—*Lewiston, Me., Evening Journal*, Sept. 6.

The play was particularly well received by the audience and the frequent applause testified to the quality of the work done by the various actors. Mr. O'Neill was unusually strong in Fontenelle. The play is bound to become popular.—*Portland, Me., Express*, Sept. 7.

The audience was thoroughly pleased with the drama. They called the curtain up at the end of each act. In a metropolitan theatre the play could run to crowded houses for a season. Mr. O'Neill was strong, forceful, and magnetic in the character of Fontenelle.—*Portland, Me., Daily Press*, Sept. 10.

There is no doubt that Fontenelle is a worthy successor to Monte Cristo. James O'Neill played the leading role in a manner to disarm criticism—carefully, conscientiously, and successfully—delighting his audience and bringing forth spontaneous and enthusiastic applause.—*Manchester, N. H., Union*, Sept. 17.

The largest and finest audience of the season graced Mechanic Hall last evening. In Fontenelle Mr. O'Neill has secured a drama of the highest order, and it is a fitting substitute for Monte Cristo. In the interpretation of the title-role O'Neill's masterly personality was conspicuous. Fontenelle is one of the finest pieces ever presented in Salem.—*Salem, Mass., Evening News*, Sept. 20.

A crowded house greeted James O'Neill in his new play last night. The placard "standing room only" was early displayed in the lobby. The big audience remained interested in the development of the play until the fall of the curtain. It is a romantic drama, not unlike Monte Cristo in many essential particulars. Like that the new play abounds in strong melodramatic situations in which Mr. O'Neill is seen at his best. Unlike Monte Cristo Fontenelle gives opportunity, of which the management has taken full advantage, to display elaborate scenery and superb costumes.—*Worcester, Mass., Daily Spy*, Sept. 17.

James O'Neill never yet assumed a part that fits him more perfectly than in Fontenelle, which is strong in its dramatic situations and affords the star ample scope for the development of his power as an actor.—*N. Y. Clipper*, Sept. 21.

A superb production. Mr. O'Neill has a most congenial role, and he received the endorsement of a very large audience. With such a play Monte Cristo may be shelved forever.—*N. Y. Dramatic Times*, Sept. 24.

The house was completely sold out at each performance, and the "standing room only" sign was brought out each evening before the raising of the curtain. To say that the play was received with enthusiasm would be putting it mildly.—*N. Y. Dramatic Mirror*, Sept. 24.

PAUL A. DAVIS, Representative.

WILLIAM F. CONNOR, Manager.

CLEARINGS.

In her new comedy called *Clytie*, Lotta will appear as a school girl, a German peasant, and a French ballet-dancer.

ANNE PIXLEY tried her new play, *Miss Blythe* of Duluth, at Newport on Sept. 28. Her audience was largely made up of society people.

J. B. HALD, of Chicago, has written a novelty called a ballad-comedy, entitled *Happy-Go-Lucky*. It is composed of various amusing situations with ballads written to fit them.

MANHATTAN BEACH, the resort near Denver, has been sold to the Southern Investment Company for \$100,000.

CHICAGO papers speak merrily of the first trial of John Drew as a star in Minneapolis as an experiment on the canine, which arouses the ire of Minneapolis papers, and they respond by running down Chicago, and adding eulogy to their original praise of Mr. Drew.

The Wabash Railroad has issued a handsome pamphlet descriptive of a trip over its line by Lillian Russell last April from Chicago to St. Louis. A pretty picture of the pretty singer adorns the cover, and a letter in her hand to F. Chandler, the general passenger agent of the road, thanking him for the surprises of the journey, is reproduced. She says: "I never made a quicker nor a more comfortable trip." The distance was covered in six hours, a speed of eighty miles an hour being made at times.

BERTINA GERARD will appear in Dartmoor.

EDWARD MILTON ROYLE is said to be writing a play that will introduce a young Indian with histrionic gifts.

SADIE MARTIN will appear in Rose Coghlan's revival of Diplomacy as *Dora*. It was expected that Madame Ponzi would join Miss Coghlan's company, but her illness compelled her to decline.

SCOTT WAXX, the celebrated circus director and horse trainer who was arrested in Vienna on a charge of deserting military service in Germany, was taken in irons to Brandenburg and marched through the streets to prison, guarded by soldiers with loaded rifles. He has been drafted into the service and assigned to the place of a private. Schurmann claims once to have reported for military duty, and been rejected for physical defects, but under the law he should have reported for examination a second time. He became very popular in Vienna as a director of amusements.

An unfortunate actor named Ely, who is ill in a Chicago hospital, received \$450, the result of a raffle for a diamond ring, conducted by Ida Mille, and patronized by members of the Ali Baba company.

ST. LOUIS, Sept. 7, 1892.

To whom it may concern—Dangers of a Great City opened to-day to \$1,000.00; play made a great hit.

J. H. HAVLIN,

Manager Havlin's Theatre.

JAMES A. REILLY is elated over the prospects of his new play, *A German Soldier*, written for him by Harry W. Emmet. The scenery and all appointments are complete, a good company has been engaged, and the author is now in Philadelphia assisting Mr. Reilly, and preparing for rehearsals, which will begin on Oct. 10.

THE PAVING TELLER is the title of a new melodrama written by William Redmond. Those who have heard it read speak highly of the play.

PANAMA GIRL, formerly of the Marlowe and Wainwright companies, has been engaged by John Stetson to appear with the Petrie-Holloway combination.

KERRY COTMAN, wife of Daniel McCarthy, will make her first appearance in a year and a half at Brooklyn, this week, supporting her husband in *The Rambler From Clare*. She has been ill for months, having undergone a serious operation.

EILA R. BRADY, known on the stage as Helen Sedgwick, and Charles E. Candee, an actress and hotel-keeper of Syracuse, were married at Philadelphia on Sept. 26. Miss Brady was formerly a member of the company of the late J. K. Emmet, to whom she was said to be engaged to be married at the time of his death.

THE ROANOKE ACADEMY OF MUSIC, at Roanoke, Va., will be formally opened on Oct. 7. It is managed by Archie Sands. The Session will be the attraction for the evening.

ANNA HEYWOOD has made a solid success with Edgewood Folks, which was formerly a vehicle of Sol Smith Russell. Mr. Heywood opened in this play at Springfield, Ill., on Sept. 6, to standing room only, and the profits to date are said to have more than equaled the cost of the play. O. W. Heywood writes: "If the time already offered us lay in a convenient route, we could not play it all this season and next."

The entertainment at the Casino is going on swimmingly now, but the second night under the new order of things developed several excitements. In the ballet of *The Orange Blossoms* a horse is used to draw a wagon loaded with hay across the stage. This horse's harness, like some of the ballet costumes, did not fit perfectly, and its arrangement frightened the animal. He began to kick toward the orchestra, the members of which rose to get out of the way, and it seemed as though he must take a plunge into the realms of music. A number of stage hands rushed upon the scene, however, and were equal to the emergency. The horse was led ignominiously off.

CAMILA URSO, the violinist, while walking on the Boulevard on last Tuesday evening, was knocked down by a bicycle ridden by a man who carried no light and gave no warning, and who rode quickly off when he saw the mischief he had caused. Madame Urso, who in private life is Mrs. Frederick Luere, was bruised from head to foot. Her left arm was sprained and her right wrist dislocated, and it will be a fortnight before she can use her hand. She felicitates herself that no bones were broken.

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IN OTHER CITIES.

CHICAGO.

John Drew was greeted by a large and very elite audience at the Columbia Theatre, where he made his debut as a star in this city Sept. 26. Mr. Drew received an ovation, and was called before the curtain at the close of every act. The *Masked Ball* is not a brilliant piece. It bubbles over with refined farce-comedy, however, of the very light order, and seemed to delight the public. It is wonderful how the action can be kept brisk and the story interesting through three acts, when after each act you wonder what more there is to tell. The second act is the best of the three; there is hardly a tedious moment throughout its course; the movement is rapid, extremely ridiculous, and exceedingly hilarious. The farce being an adaptation from the French of *Bisson and Carré*, by Clyde Fitch, has its funny side, but far less than the average play from the pens of Gallic dramatists. Not a particle of indecency is noticeable. Domestic infelicities of two interesting couples of an entirely different nature form a great part of the piece's complications. Mr. Drew was the centre of all eyes, and the audience watched and enjoyed his every movement and expression. He acted the part of Dr. Bonnet with the intelligence that has always characterized his work in the past. His delicacy mingled with great force in handling any role without once approaching near to overdoing a decidedly farcical part such as the one he acts in *The Masked Ball*, displayed his naturalness in an unnatural part. That charming young actress, Maud Adams, made a success of the part of the wife of Bonnet. She has one scene in which she pretends to be tipsy, to punish her husband, which would in the hands of a less skilled actress be decidedly vulgar, but she plays it so sweetly and with such delicacy that it was impossible to judge it harshly. Harry Harwood was admirable in a part of nearly as much importance as Mr. Drew's. Special praise is forthcoming to the duped lover, Virginia Chapman played the familiar part of the jealous wife cleverly. Leslie Allen and Annie Adam played well parts that did not call for a great display of power. Frank Lamb and Lillie Florence finished the cast. The hand-some Columbia was packed from top to bottom, and Manager Davis was happy. Alabama will be played next week at 8 p.m. by A. H. Palmer's co. for the benefit of the Policemen's Benevolent Association.

The high estimation in which W. H. Crane is held by Chicagoans could be ascertained by a visit to McVicker's Theatre last week. Mr. Crane is presenting his new play for the first time in Chicago entitled *The American Minister*, written especially for him by Paul H. Foster. Mr. Crane and his co. had a rousing reception from a crowded house on Monday night. The piece is staged acceptably and with taste. The co. is mostly made up of the best of Mr. Crane's last year support, and includes George Burns, Adolph Jackson, William Herbert, J. C. Payett, J. W. Sunnon, George F. DeVore, Charles Knobell, Annie O'Neill, May Bushy, Gladys Walls, and Marie Daniels. Same p.m.

A Temperance Town, Hoyt's latest, continues at the Grand Opera House to large business. Same p.m.

The Lyceum Theatre co. presented *Lady Bountiful* for the first and last time at Hooley's Theatre, as hereafter this co. will play all engagements in this city at the Columbia. *Lady Bountiful* is receiving a large share of the amusement-seeking public's attention, and is proving one of the best of the plays presented by Daniel Frohman's co. during their stay of five weeks here. Miss Cayvan, Miss Sherman, Miss Tynell, and Moore, *Kelley*, Le Moyne, staircase, and Wooleot are happily cast, while Mr. Williams is excellent in a very small part. *Lady Bountiful* will be presented four times this week. The Misses Rosalie & Jessie Compton follow.

All State celebrated its tenth performance last Friday evening, and beautiful bonfires of the *Flame* were distributed. The Chicago Open Stage was packed at every performance as usual. Everything was bright and lovely as ever. No other play has been during the past week, either in or out of "Broadway."

Underground, a play dealing with the labor question, and attracting appreciative audiences to the Criterion Theatre. The play was finely produced, and played by a strong co., headed by naturalist, Mrs. Harrington. Richard Golden in *Cold Fury* 3-8.

Charles Dickens in One of the Bravest was the attraction at the Winsor. A fire-engine and a fire-fight are introduced to the delight of the gallery. The co. is competent, and looks well in *Charles Dickens*. *Winston Churchill* will return from the Pacific coast tour and play a week's engagement at this theatre 3-8.

Mr. & Mrs. Clegg, which includes Mr. Alfred, Harry, and Dick Tracy, are presenting *A Pair of Jacks* to crowded houses at Marvin's Theatre. The amusing piece has been somewhat revised since last seen and is receiving the year's success. Lost in *Memory*.

The Old, Old Story was presented at the Clark Street Theatre by Lila Bell as Little Nelly is very charming. Co. good. *The Old, Old Story* is a south of Harry's House. *Minerva* is adored by the large and pleased audience that attended their performances. Lincoln Lodge, the male personified growing old.

The Old, Old Story did well at the Alhambra. It is to give a rather old story, but still interesting, judging from the boxes done.

The People's Theatre by Joseph A. Bruce (Anton Jan) in the Stock House, a very, very wild production. The supporting co. fair, and business good. Said in Slavery 3-8.

All Bills will start on Pacific coast tour under the direction of Al Hayman.

The Criterion Theatre will open soon, after a long period of darkness, as a first-class vaudeville house. Charles Eagle will be the manager.

Mary Worth, a clever girl, and a graduate of the Chicago Musical College and School of Oratory and Dramatic Art, received a flattering offer from Harry Morris, which she accepted, and left to join his co. in New York last week.

Signor A. Liberati and his famed band of fifty voices were to have given a concert at the Columbia Sunday evening, but the union men in the band objected to playing in a theatre where the regular theatre orchestra were on strike, and so found no play. Signor Liberati hustled around and gathered about him a crew of more or less capable artists, and gave a creditable concert in spite of all difficulties. Miss Long, Signor Pecci, and D'Amato were the soloists. The house was well filled by an audience who gave the trembling band lots of applause.

Major George McConnell, the dramatic critic of *Collegiate Journal*, has accepted an offer from Col. Collier of the New York Commercial Advertiser to take charge of the dramatic department of that paper.

Miss Bartlett Davis left this city at to join her co. in Boston, for the regular season's work. Mrs. Davis has been visiting most of the Summer at her husband's farm in Crown Point, Ind.

LOWELL J. CHAMBERS.

CINCINNATI.

The opening of the Walnut Street Theatre Sept. 26 was the event of the week in local theatrical circles and it is safe to assert that a more enthusiastic and appreciative audience than that assembled to witness Thomas W. Keene's performance of *Hamlet* on the opening night has never been witnessed in Cincinnati. The women were each presented with a souvenir programme printed on satin. The cast was an admirable one throughout and the performance in every respect a most enviable one. Frederick Paulding, Henrietta Vaders and Maud Craigen in the more prominent roles were notably good. Richellen, Chello, Louis XI, and Merchant of Venice made up Keene's programme for the first week, and during his second and final week, the features will be Richard III, produced in spectacular style. Georges Havlin, Rainforth and Miles were all called before the curtain on the opening night, and the latter's reference to Havlin as Modesty and Rainforth as Morality captivated the audience.

John's co., headed by William Morris and Sir Henry Harrington, in *The Lost Paradise* packed the house nightly except of 2-4, and the judgment which favored Manager Rainforth in booking the co. and got for a two weeks' engagement, was favorably commented upon all sides. Mr. Morris' role is a strong one throughout, and his work in the finale

stamps him as one of the best leading men on the stage to-day. Orrin Johnson acquitted himself with honor in a rather thankless part, and Elsie Kilian came in for favorable notice for the excellence of her work in the role of Patti Fletcher. The engagement of the Frohman co. will close Charles Dickson in *Ingot* 10-12.

Manager Louis Ballenberg opened the regular season at the Pike 26 with the Katherine Germanic Opera co. in Amorita. The attendance was of a nature that induced the display of the S. R. O. macaroon at an early hour. The prima donna in the title role of Cz. buck's tuneful opera made an immediate hit, and proved herself an artist through out. Gertrude Eastman as Angelina, and Sylvain Langlois as Barbara rendered the star excellent support, as in fact did the co. throughout. Said Pascha was presented as 1. J. W. Sunnonet in Jerry 3-8. *A Kentucky Colonel* 10-12.

At Meek's *The Pig Train*, with Florence Bindley as the star, was well received 2-4. The star's clever musical specialties were rightly encored. The cast included several artists above the average, the work of Ben Reynolds, W. J. Sully, John E. Caldwell, and Maggie Fielding being especially noteworthy. The play was satisfactorily staged. Said Pascha was presented as 1. J. W. Sunnonet in Jerry 3-8. *A Kentucky Colonel* 10-12.

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Robert Elmore, and the other principals of the co. were honored a reception at the Parker House by the New England Women's Press Association.

The Old Homestead has now started on the second and last month of its engagement in Boston, but there seems to be no diminution in the interest in the production.

John L. Sullivan did a tremendous business at the Howard Atheneum 26-2. The sidewalks were packed nightly until he had passed into the house, when the rush followed, every seat being sold.

The Gassy Girls are at the Lyceum, where large audiences attest the popularity of the house, and the success of Austin P. Gibson's management. The first Sunday concert was given 2.

Around the World in Eighty Days is being given at the Palace by W. J. Fleming's co.

The Golley Slave is the hit at the Grand Museum.

Alice C. Keane and William Fredric head the cast.

The Tivoli entertainments are to be given at the Tremont six afternoons this month.

The inmates of the Old Men's Home and fifty poor children from the Children's Mission attended the matinee performance of The Old Homestead at the Boston 27.

Jay R. Garrison.

ST. LOUIS.

Alabama, a pretty picture of Southern life, written by Augustus Thomas, a St. Louis boy, drew big audiences to the Olympic Theatre Sept. 26-2. In the cast are two St. Louisians, Leslie Woostan and E. S. Ables, who are gradually rising into prominence in the profession. The rest of the cast do such good work as to merit commendation. The Old Homestead 2-8.

The Planter's Wife, after an absence of several seasons, was presented at the Grand Opera House by Harry Lucy, supported by Emily Rigid, to good houses. Mr. Lucy has more scope in The Planter's Wife than he has had in his plays of the last two or three seasons, while Miss Rigid's emotional abilities were well brought out. The play was produced with the best surroundings that however been given it, and the co. is a very capable one. Nat Goodwin in A Gilded Fool 2-8.

Hallen and Hart gave their latest skit, The Idea, at the Bagdad. Specialties of the most clever kind are introduced, making plenty of fun. The co. includes clever people in their line of business and the capacity of the handsome theatre has been tested several times during the engagement. Blue Jeans 2-8.

Ulie Alberstrom drew big houses at Pope's Theatre in her new play, Miss Roamer. She is a clever soubrette, full of spirit, with a good voice and lively manner that win her audiences. Her co. give her good support and her play is well staged. Aunt Bridget's Baby 2-8.

A Barrel of Money, with a couple of sensational scenes, pleased the patrons of Haylin's. There is plenty of romance introduced, and the co. is well selected. McCarthy's Mishaps 2-8.

Another Irish comedy was given at the Standard Theatre during the week. It was Shamrock, with Edwin Hanford in the leading part. He is a capital actor and pleased good-sized audiences. Katie Emmett in Waifs of New York 2-8.

The Exposition still continues to draw enormous crowds.

The death of Bandmaster Gilmore was a very sudden one to all of us, and there is universal sympathy in this city for his beloved wife and daughter. Gilmore's Band will fill their engagement at the Exposition.

The St. Louis Fair begins 3, and will continue for a week.

The Veiled Prophet Ball, one of the great events of the year, will take place 4. W. C. HOWLAND.

MILITIA.

The Lyceum Theatre was opened with Charles Nickson in Incog., preceded by the curtain-raiser, The Man About Town. The artistic and pecuniary results were satisfactory.

The Nextor Match drew good houses all the week at the Academy of Music. Annie Lewis in the star role made a great hit. Robin Hood 2-8. Ford's was crowded nightly to see George Thresher's Minstrels in Tuxedo. The piece is much improved since last season and fully merits the large audiences that attended. Across the Potomac 3-8.

Bartley Campbell's White Slave at the Holiday Street Theatre drew good houses 26-2. Among the features are Mr. Barlow, the old-time minstrel, Bull and Bear 2-8.

The Auditorium has been filled nightly by those who take interest in the frontier drama as presented by the Won-Go Mohawk, who has appeared nightly in the drama, The Indian Mail Carrier. Richard Anderson in The Indian Hero 3-8.

Kern's Monumental Theatre did a splendid business 26-2 with C. W. Williams' troupe of variety stars. Gus Hill's World of Novelties 2-8.

HARRY P. GALLagher.

KANSAS CITY.

The Hustler was presented at the Grand Sept. 20-2. Part Rosa 2-8.

A Turkish Bath, with petite Marie Heath as the stellar attraction, pleased large audiences at the Gillis 2-8. The co. includes a number of clever specialty performers. Leaves of Shamrock 2-8.

Alba Heywood in Edgewood Folks has found a convenient vehicle for his character acting, and succeeded in giving satisfaction to good houses at the Ninth Street Theatre. Aborn Opera co. will open 2 for three weeks.

The Prodigious Father will be presented at the Coates 3-8.

Charles L. Harris, whose humor was so infectious as Soupy Tucker in Alabama, is ill with Bright's disease, with drooping tendency, and is undergoing treatment in a hospital in Chicago. Odell Williams is playing Mr. Harris' part in Alabama.

FRANK B. WILCOX.

WASHINGTON, D. C.

An attractive theatrical menu was presented to the playgoers of Washington last week, and drew forth large attendance at every theatre.

At the Academy of Music, Charles Stanford and his fine co. received an ovation, especially the first night, when the reception was exceedingly cordial and generous, necessitating Mr. Stanford's appearance after the fourth act. He made a pointed and witty little speech that quite won the audience, and elicited much applause. His interpretation of Mark Antony was of a very high standard, and the universal verdict is, that he earned all of the applause that was bestowed upon him. He is surrounded by a strong co.

At the New National across the Potomac was presented to packed houses throughout the week. The recent visit to this city of so many old blue-coated veterans had aroused an interest in the military drama, and many old soldiers were found in the audience, some of whom purposely remained over beyond the encampment to see this play. The opinion here is that Across the Potomac, while possessing many points of merit and interest, hardly comes up to Shenandoah, or Held by the Enemy.

Charles Klein's comedy, By Proxy, was presented at Albright's to good audiences throughout the week by Charles Matthews' comedians, with A. S. Lipman in the leading rôle.

The Boy was crowded nightly to see Siberia. At the Lyceum, The Acme co. gave a attractive minstrel. This house has Lester and Williams' Be and Jack co. as its next attraction.

Thomas C. Nease, who appears at Albright's next week in The Isle of Chameaugne.

George Thurber's Tuxedo will be the next attraction at the Academy of Music.

Next week the White Slave will be given at the Bijou.

K. E. Graham in Larry the Lord is at the National 3-8.

EDWARD CHUDLER.

PITTSBURG.

At the Duquesne Theatre, Thomas Q. Seabrook in The Isle of Champagne drew crowds Sept. 26-2. This is the comic opera's first appearance here, and it was very favorably received by all.

Richard Golden in Old Jed Prouty drew good houses at the Alvin Theatre, and pleased everybody.

Edwin Arden presented Eagle's Nest at the Grand Opera House to good business. Mr. Arden is well supported, and the scenery is good.

At the Academy of Music, Tony Pastor's co. was greeted by large and appreciative audiences.

At Morris' The Cannon Ball Express, a melodrama, played the first three nights of the week. A

Box Tramp filled out the week. Business satisfactory.

At the Bijou Theatre, A Pair of Kids was the attraction. Carlotta's dancing was a feature.

Bill's Boot, a new comedy by Harry W. Williams, will soon be at the Bijou.

Katie Emmett jumped from here to Nashville, Tenn., after her engagement in this city.

DeWitt Wilt, of the Grand Opera House, was last week presented with a handsome diamond crescent.

Manager Williams, of the Academy of Music, says he had more seats reserved for Tony Pastor's co. than for any other attraction that has appeared at this house this season. EDWARD J. DONNELLY.

JERSEY CITY.

Harry Crandall's A Busy Day drew good houses at the Academy week of Sept. 26-2. It was the first appearance of this farce-comedy in Jersey City, and the hearty greetings they received bespeak satisfactory results should this attraction play a return date.

Harry Crandall and J. S. Stewart carried off the honors with their specialties. The Bottom of the Sea 2-8.

W. J. Fleming in Around the World in Eighty Days played to good business at the New Opera House week of Sept. 26-2. This production was better staged and cast than any that has ever been seen in Jersey City. W. J. Fleming and George W. Kidder were capitals, and Florence Foster and Minnie Rees were very pleasing in their respective roles. A Mile a Minute 2-8.

L. O. P. (Continued from page 10)

Brost, managers) Lyrico-Comic co. Sept. 26-2; fair house; performance good.

GEORGIA.

AUGUSTA. — GRAND OPERA HOUSE (Sandford H. Coher, manager): Bob Fitzsimmons and a vaudeville co. to a light house Sept. 26. Devil's Auction 2-8; good business. Kidnapped 2-8; good-sized audience, but disappointed, caused by the patrol wagon scene being cut. Alleged reason, stage too small.

BRUNSWICK. — L'AMISOS OPERA HOUSE (W. T. Glover, manager): Kajiwaka Sept. 26; matines and evening to very light business.

ATLANTA. — GLOVERS' OPERA HOUSE (John and Brown, managers): Gorman Brothers' Minstrels Sept. 26; good house and delighted audience.

SAVANNAH. — THEATRE (T. F. Johnson, manager): Kajiwaka Sept. 26, 27; large audiences. Kidnapped 2-8; fine house.

COLUMBUS. — SPRINGER OPERA HOUSE (C. P. Springer, manager): Gorman's Minstrels Sept. 26; The Private Secretary 2-8; bothto large and well-pleased audiences.

ATHENS. — NEW OPERA HOUSE (Fred S. Morton, manager): George Wilson's Minstrels to good business Sept. 26.

ILLINOIS.

BLOOMINGTON. — NEW GRAND OPERA HOUSE (C. E. Perry, manager): Gloriana Sept. 26; large and well-pleased audience. A Barrel of Honey 2-8; fair business Captain Herne 2-8; light house.

AURORA. — EVANS' GRAND OPERA HOUSE (Ed. Northam, manager): Frank Daniels in Little Puck Sept. 26; good business. Gloriana 2-8; fair business.

CLINTON. — FAIR OPERA HOUSE (Arthurs and Co., managers): Brodhol Comedy co. opened Fair week, Sept. 26, to big business. The New York Stars to good business 2-8.

DETROIT. — GRAND OPERA HOUSE (F. W. Haines, manager): Gloriana Sept. 26; Katie Putnam in An Unclaimed Express Package 2-8; both to good business. Tony Farrell in My Coleen 2-8; small house. The New York Stars gave a concert 2-8 to a small house.

SPRINGFIELD. — CHATTERTON'S OPERA HOUSE (R. J. Chatterton, manager): Gloriana delighted a large and fashionable audience Sept. 26. A top-heavy house attended Schilling's Minstrels 2-8; performance fair. Harry Lacy in The Planter's Wife gave a good entertainment to a small house 2-8.

LINCOLN. — OPERA HOUSE (Frank C. McIlvain, manager): Schilling's Minstrels Sept. 26; good business.

GALESBURG. — THE AUDITORIUM (F. E. Berquist, manager): Schilling's Minstrels Sept. 26; good business. Waits of New York 26, receipts \$600. A Royal Pass 2-8; large house. Patti Rosa 2-8; Marie Huber in Trompe in the Witch 2-8; A Knotty Affair 2-8. — OPERA HOUSE (F. B. Koch, manager): Wait till the Clouds Roll By 2-8.

LA SALLE. — ZIMMERMAN'S OPERA HOUSE (E. C. Zimmerman, manager): Frank Daniels in Little Puck Sept. 26 to the capacity of the house.

FREIGHTON. — GERMAN OPERA HOUSE (H. L. Mooga, manager): Sun Tracked to fair business Sept. 26.

CHAMPAIGNE. — WALKER OPERA HOUSE: S. L. Nelson, manager): A Barrel of Money Sept. 26; good-sized house. New York Stars to fair business 2-8.

ELGIN. — DU BOIS OPERA HOUSE (F. W. Jenkins, manager): "Punch" Robertson's New York Atheneum co. in The Vagabond, False Accused, Two Old Pals, and Davy Crockett Sept. 26-2; large house; performances good.

ENGLEWOOD. — MARLOW THEATRE (Miller and Rogers, managers): Daisy Bevier in Silver Bird Sept. 26; good house. Boss and Hoss 2-8; Harry's Minstrels 2-8; Royal Pass 2-8; John Dillon 4.

STERLING. — ACADEMY OF MUSIC (Purcell and Haas, managers): Skipped by the Light of the Moon Sept. 26 satisfied a very large audience.

STREATOR. — PLUMB OPERA HOUSE (J. E. Williams, manager): Skipped by the Light of the Moon Sept. 26; good business. Liberati's Military Band 2-8; fair-sized audience.

PEORIA. — THE GRAND (J. S. Flaherty, manager): Kean's Superba Sept. 26-2; packed houses. The Schröde Brothers, acrobats, are the feature. The Royal Pass 26-2; seats all sold — ROUSE'S HALL: Sylvan Opera co. 26-2; large audiences.

JACKSONVILLE. — GRAND OPERA HOUSE (Smith and Hayden, managers): A Trip to the Circus drew full houses Sept. 26, 27. Schilling's Minstrels 2-8; fair-sized audience against a political demonstration.

QUINCY. — OPERA HOUSE (A. Derr, manager): Katie Putnam in An Unclaimed Express Package to a small house. Schilling's Minstrels to a packed house 2-8. The audience was well pleased.

GALESBURG. — THE AUDITORIUM (F. E. Berquist, manager): Waits of New York Sept. 26; receipts \$600. A Royal Pass 2-8; large house. Patti Rosa 2-8; Marie Huber in Trompe in the Witch 2-8.

EDCOPFORD. — OPERA HOUSE (C. C. Jones, manager): Niobe repeated its former success, and pleased a good house Sept. 26. Skipped by the Light of the Moon 2-8; small house. Gloriana 2-8; large and well-pleased audience.

INDIANAPOLIS. — ENGLISH'S OPERA HOUSE (Dickson and Talbot, managers): The Dazzler opened to a fairly good house Sept. 26 and with its abundance of songs and dances and funny sayings made a hit. — GRAND OPERA HOUSE (Dickson and Talbot, managers): Imagination 2-8; — PARK THEATRE (Dickson and Talbot, managers): Popular Pete Baker crowded this theatre at every performance and a fairly good performance of Chris and Lena, a play to show the versatility of this comedian, delights the patrons who nightly throng this place of amusement. — EMPIRE THEATRE (Heuck and Fennessy, managers): The Night Owls to splendid business 2-8.

MARION. — SWEETHEART'S OPERA HOUSE (W. A. Lawrence, manager): Walter Robinson in The Postmaster Sept. 26; deservedly light business.

PLYMOUTH. — CENTENNIAL OPERA HOUSE (Stevens and Lanier, managers): The Chicago-Comedy co. delighted full houses every night during the week ending Sept. 26.

LAFAYETTE. — GRAND OPERA HOUSE (F. E. D. Motinley, manager): A Trip to the Circus Sept. 26-2; large and enthusiastic audiences.

EVANSVILLE. — GRAND (King Cobbs, manager): Sing Ahoy 26, 27; fair houses. Sale of seats for Blue Jeans 26, 27; very good. — APOLLO (John Becker, manager): The Kempton Komedy Ko. opened 26, week of the Tri-State Fair. Felix Sisters 2. — ITEM: Manager Groves, of the People's, expects to open his theatre the first week in November. The opening attraction has not been decided upon.

MUNCIE. — WYSON'S GRAND: Newton Beers in Elopement with a Circus Girl Sept. 26 to a well-pleased and numerous audience. The Postmaster to a good house 2-8.

PORT WAYNE. — MASONIC TEMPLE (J. H. Simonson, manager): Pulse of New York Sept. 26; top-heavy house. Mine Jaunesque made her farewell appearance 2-8 in Macbeth to S. R. O., and was well received.

LOGANSPORT. — IOLAN'S OPERA HOUSE (J. W. Stuck, manager): A Railroad Ticket Sept. 26; large house.

ELEXHART. — BUCKLEY'S OPERA HOUSE (J. L. Broderick, manager): The season opened Sept. 26 with Mme. Janacek as Lady Macbeth; fair house.

CONNERSVILLE. — ANDRE'S THEATRE (D. W. Andre, manager): The season opened with Newton Beers in Elopement with a Circus Girl to a fair and well-pleased audience Sept. 26.

ELWOOD. — OPER

tested the capacity of the house Sept. 21, and gave one performance. Lord Ronney 21, 22 to small, sick houses. An inferior, Theresa Newcomb in New Mexico did a fair business 21-22 with a very good audience. CITY HALL, Ira C. Stockbridge, manager; Cleveland's Minstrels with the agile Cyrene, drew a large audience 21, but failed to arouse much enthusiasm.—ITEM: Al Haynes, who is to manage Cyrene in Port, was in town 21, endeavoring to persuade his star to leave Cleveland, as she is at present playing the circuit on which he proposes to start her tour. His errand was fruitless.—Smiley Walker, of Annie Pixley's co., was in town 21. Robert Mantell in *The Face in the Moonlight* is booked.—The costuming of Spider and Fly is decidedly handsome.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): Gloriana Sept. 21; large house. Spider and Fly 21, S. R. O. Ida Pomeroy 21-22 to small business.—THE NORTHERN (W. G. Bean manager): Howorth Hibernalia 21, 22; good houses.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): Gloriana Sept. 21; large and fashionable audience. Cleveland's Grand United Minstrels 21; crowded house and pleased audience.—THONIAN HALL (E. H. Ballard, manager): Joshua Whitcomb 21; small and disappointed audience.

BELFAST.—OPERA HOUSE (J. M. Cottrell, manager): Ida Pomeroy in repertoire Sept. 22-24; deservedly light business.

BATH.—COLONIAL OPERA HOUSE (R. P. Ham, manager): Gloriana Sept. 21; large audience.

MASSACHUSETTS.

WORCESTER.—THEATRE (Rock and Brooks, managers): The City Directory and Baker's Opera Co. Sept. 21-22. Business not quite so good as previous week.—LOTHROP'S OPERA HOUSE (George E. Lothrop, manager): Sentenced to Death and Luck Ranch to fair business 21-22.—FRONT STREET OPERA HOUSE (W. H. Arnold, manager): Hart's Novelty co. and Fields and Hanson's co. to good business 21-22.—ITEM: The Musical Festival is engrossing the attention of the entire city this week. The advance sale was larger than ever before, amounting to about \$75,000 minimum. Manager Lothrop was in the city last week, having just returned from Montreal.—Manager Batchelder spent two days in the city this week.—Kate Sprague Chase (Stella Ainsworth) has joined Manager Lothrop's forces.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): Baker Opera co. to very large business Sept. 21-22. Hanlon's Fantasma 21, 22; good business.—LOTHROP.—OPERA HOUSE (A. L. Grant, manager): Danger Signal proved acceptable to a good house Sept. 21. Theresa Newcomb in New Mexico and The Boy Scout 22-23; fair business. This co. closes at Fall River 23 for three weeks reopening at Niblo's Nov. 21. Barry and Fay in McKenna's Flirtation had a large and highly pleased audience 6. The Voodoor 23.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Shadows of a Great City 21; large house. John Thomas Opera co. 21; small house. They presented the comic opera The Village Doctor fairly well.—ITEM: A handsome photograph of the late James F. Dean has been hung in the theatre by Manager West.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): The Power of the Press Sept. 21, 22; fine performance to good business. The Black Detective 21, 22; fair performance to light houses.—MUSIC HALL (Thomas and Watson, managers): Queenie 21-22; The Octopod 23-24; packed houses.—BIJOU THEATRE (John E. Stokes, manager): Mr. and Mrs. Lester, Nellie Diamond, W. M. Roberts, Sheerer and Mantell, Christie and Pearl, Sablioni, and Toby Lyons. Business good.—ITEM: Harry Reilly is looking after the advertising at the New Bijou Theatre.

WALTHAM.—PARK THEATRE (William D. Bradstreet, manager): Barry and Fay in McKenna's Flirtation Sept. 21; good business. Rosabel Morris in The Danger Signal 21; large business.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wilcox, manager): Tuxedo amused a large audience Sept. 21. The Shamrocks' Fantasma, much changed but as interesting as ever, delighted two big houses 21, 22. Anna Eva Day gave a pleasing scence 21; to a large audience.—ITEM: Mack of Irish Loyalty to a light house.—ITEM: Ida Maussey, who has been sick long in Fantasma so many years, was not with the co. being seriously ill in Boston. She is expected to rejoin the co. in the near future, as favorable results have been received from her doctor. Edward Holden is playing her part very successfully during her absence. Managers are canthous about admitting children under thirteen years of age unless accompanied by adults. There is a law in this State to that effect with a penalty of \$100 for its violation. The agent of the Parental Home Association was on the way-path in this city 21 and captured boys (who hadn't reached the fatal thirteen) in both the Academy and Music. The local managers were warned. What are managers going to do about Uncle Tom's Cabin matines?

LITTLETON.—THEATRE (W. E. Burton, manager): Fanny Rice and her new Jolly Surprise co. to fair business Sept. 21. Barry and Fay in McKenna's Flirtation to good business 21.—MUSIC HALL (F. C. Chase, manager): A Celebrated Case 21-22 and Under the Gaslight 23-24.—MUSE (C. W. Cook, manager): Muldoon's Picnic to good houses 21-22.—ITEM: James Grady of this city and brother of the comedian Jere Grady, has joined James O'Neill's co.—John F. McKee has been engaged as a member of the New England Amusement Co.'s stock co.—James P. Sullivan is assistant treasurer at the Lynn Theatre this season.—The Eastern Amusement Co. is booking the very best attractions, and the success of the house thus far this season is due only to the untiring efforts of Manager Boynton.

SALISBURY.—MECHANICS HALL (Andrews, Moulton and Johnson managers): James O'Neill in Fontenelle to S. R. O. at advanced prices Sept. 15. The record-breaker so far this season. It is the finest piece ever seen in this city. Costumes and co. excellent. George Thatcher's Tuned to S. R. O. Sept. 20. Barry and Fay, as usual, played to good business 21.

ATLIEBORO.—BATES OPERA HOUSE (J. G. Hutchinson, manager): Josephine Cameron in Forget-Me-Not opened the season at this house Sept. 21 to very good business. Andrew Mack and his excellent co. in Irish Loyalty 21 to a good-sized and highly pleased audience. This is Mr. Mack's first appearance before an Attleboro audience, but were he to play a return date it undoubtedly would be to S. R. O.

PITTSBURG.—WHITEY'S OPERA HOUSE (G. E. Sanderson, manager): The Black Detective Sept. 21; fair audience. The Two Sisters 21 filled the house.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): The Black Detective Sept. 21; Fabio Romani 21; both to good houses. Gloriana 21; full house.

ADAMS.—OPERA HOUSE (E. R. Warner, manager): Agnes Wallace-Villa in The World Against Her 21.

SHREVEPORT.—CITY THEATRE (W. W. Cross, manager): Andrew Mack in Irish Loyalty pleased a fair-sized audience Sept. 21. James O'Neill presented Fontenelle to the largest audience he ever played to in this city 21. The star and the leading members of his support received a curtain call at the end of each act. The drama is very interesting and the scenery and costumes were all that could be desired.—GENTRY THEATRE (A. B. White, manager): The management continue to offer good attractions and are well patronized.

MARLBOROUGH.—OPERA HOUSE: Fanny Rice in A Jolly Surprise Sept. 21; capacity of the house. The Black Detective 21; good business; poor performance.

MICHIGAN.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): A Social Session opened the house Sept. 21.

GRANDVILLE.—OPERA HOUSE (H. Petersen, manager): Our German Ward Sept. 21; good business.—ITEM: Manager Petersen has had a new drop-curtain put in the Opera House with advertisements of the principal business houses in the city painted around the margin, and a very fine landscape in the centre.

FORT MUNRO.—CITY OPERA HOUSE (L. A.

Sherman, manager): A Social Session to a good house Sept. 21.

JACKSON.—HINDEED OPERA HOUSE (Waldron and Todd, managers): Nelson's World comb. Sept. 22 gave a satisfactory performance to fair business.

MARQUETTE.—OPERA HOUSE (W. A. Ross, manager): Lincoln's Carter's Fast Mail Sept. 21, 22, return date, to good houses. The Flower Queen by local amateurs 21-22.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Mme. Jananschek in Macbeth at a fair house Sept. 21. Sousa's Band 6; Hands Across the Sea 7; Fast Mail 7.—ITEM: Mme. Jananschek will close 8 for four weeks, opening again after the Presidential election.

MUSKEGOM.—OPERA HOUSE (Fred. L. Reynolds, manager): The Fast Mail 1; Two Old Comedies 1.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Mme. Jananschek as Lady Macbeth Sept. 21; light business.—GRAND OPERA HOUSE (Harry Churchill, manager): Little Trish 21, 22; good house.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE (Joe Dueyus, manager): The Colonel 21 to fair-sized houses Sept. 23, 24. The Dazzler 7.

MERIDIAN.—GRAND OPERA HOUSE (L. Rughen, manager): The season was opened by Little Nugget co. Sept. 21; The Colonel 21; both totter houses.—ITEM: The Grand Opera House will soon have the latest improved steam heaters placed throughout the house, the contract having already been let. The management are doing everything in their power to make the house popular and attractive, and confidently expect this to be the most prosperous season they have ever had.

BATCHEZ.—OPERA HOUSE (Thomas Hamm, manager): Huntley Comedy co. Sept. 19-21; poor business.

MISSOURI.

MEXICO.—PERIS GRAND (G. L. Ferris, manager): Gorton's Minstrels Sept. 21; fair house.

SEDLIA.—WOOD'S OPERA HOUSE (Dr. H. W. Wood, manager): A Royal Pass Sept. 21; fair house.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): Gorton's New Orleans Minstrels Sept. 21; fair business at advanced prices.

JOPLIN-CLUB THEATRE. (Julius C. Miller, manager): Milton and Dolly Nobles in From Site to Son Sept. 21; poor business; performance satisfactory. A Royal Pass 21; big house. J. B. Glover, Jr., has retired from the management of this house and was succeeded by Julius C. Miller.

HAVEN OPERA HOUSE. (H. H. Haven, manager):

MACON.—JOSSON'S OPERA HOUSE (C. P. Elliott, manager): The Fast Mail Sept. 21; good business. Alba Heywood in the New Edgewood Folks to fair house.

ST. JOSEPH.—TOOTLE OPERA HOUSE (C. P. Elliott, manager): A. M. Palmer's co. in Alabama to good business. The veteran Stoddard was greeted with hearty applause. Alexander Salvini presented Don Caesar De Baza 21; Three Guardsmen 21; strong co., good-sized audiences.—ITEM:

MEXICO.—Manager Elliott is in the best of spirits, and promises us the cream of the traveling attractions all through the season.—There has been some talk of a new modern theatre and hotel here, but I have not "inside" information to impart, consequently am unable to say whether it is in "go." Plans have been drawn by MacElpatrick & R. S. Douglas, formerly lessee of Tootle's, but for some years past "on the road," is ahead of The Old Homestead co. this season, and informs his friends here that he will cover about the whole of the United States in his thirty-nine weeks' season already booked.

MINNEAPOLIS.—GRAND OPERA HOUSE (E. W. Durant, manager): Marie Hubert-Frohman in The Witch Sept. 21; fair house; performance excellent.

MINNEAPOLIS.—GRAND OPERA HOUSE (W. O. Ladd, manager): J. P. Sullivan in Leaves of Shamrock Sept. 21 delighted a fair-sized audience with his songs and witcisms. May Temple's Gaiety Girls 21, 22.—ITEM: THE DRAMATIC MIRROR is on sale here every Friday morning at Thon's Fruit House.

ST. PAUL.—METROPOLITAN OPERA HOUSE (J. P. Conklin, manager): Robert Dowling, who has not been seen here for several seasons, opened Sept. 21 in The Gladiator to the capacity of the house. Gloriana 21; large and appreciative audience.—ITEM: Manager Elliott in The Black Detective 21-22, and Captain of the Parental Home Association was on the way-path in this city 21 and captured boys (who hadn't reached the fatal thirteen) in both the Academy and Music. The local managers were warned. What are managers going to do about Uncle Tom's Cabin matines?

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Hennstead, manager: Despite a large political meeting, A. V. Frazee's "A Midnight Alarm" pleased a good-sized audience Sept. 23.

SCHASSEN—**ACADEMY OF MUSIC** (M. H. Bur-
under, manager): Kellar Sept. 21; fair business.
The Silver King 22; good business. The Fire Patrol
23; large house. Frank Mayo in Davy Crockett 24;
fair business.

ALLENTOWN—**MUSIC HALL** (R. M. Whitesell,
manager): Under the Lion's Paw was presented
Sept. 22. A feature of the play is the appearance
of five lions on the stage, and it is wonderful to see
what power Colonel Boone has over the royal
beasts, but the feeling was not altogether re-
assuring to the small audience on viewing the
shaky looking, open-topped cage in which they
went through their performance. The co. is rather
weak. The Silver King 23; co. and performer
excellent; attendance fair. Bartholomew's Eugene
Parrot 24-25; good houses. "WORLD'S FAIR"
(Charles P. Dempsey, manager): Opened for the
season 21. James Thompson, Harry Sanders, Gal-
livan, Josie and Will Slater, Billy Bowers, and
Kitty Smith give a vaudeville-entertainment.

BENNETT—**OPERA HOUSE** (J. C. Taylor, man-
ager): Frank Mayo in Davy Crockett Sept. 21; good
business. The Atkinson Comedy co. in Peck's
Bad Boy 22; house packed to the doors.—**THEATRE**:
The new scenery for the Opera House has been
placed in position. An orchestra of ten pieces
turns the music.

PITTSBURG—**MUSIC HALL** (W. D. Evans, man-
ager): The Fire Patrol Sept. 26; crowded house.
Telephone 6; A Fair Rebel 8.

BETHLEHEM—**OPERA HOUSE** (L. F. Walters,
manager): Under the Lion's Paw Sept. 23; very
large business. Kellar gave an excellent enter-
tainment to a packed house 24.

BRUCH CHURCH—**OPERA HOUSE** (John H.
Faga, manager): Widow Murphy's 20th Sept. 23;
good business.

HARRISBURG—**GRAND OPERA HOUSE** (James
and Co., managers): The Limited Mail Sept. 26;
very good business. Sons' New Marine Band 27;
good business.—**EDEN MUSEUM** (Harry Davis,
manager): Good business in the rule at this place.
As a family resort it completely fills the bill.

MANHATTAN—**BROADWAY OPERA HOUSE** (James
Kelchner, manager): George A. Hill's People's
Theatre co. week of Sept. 19-25 to excellent busi-
ness.—**HYPERION**: E. B. Marden and Cora Black-
shey, members of George A. Hill's People's Theatre
co., were married at Wilkesbarre 22, by the Rev.
Father McAndrews, of St. Mary's Church.

TYRONE—**ACADEMY OF MUSIC** (M. S. Faick,
manager): The Silver King was presented for the
first time in five years at the Academy Sept. 26 by
Charles A. Haswell and a good co. The scenery
is all new and appropriate, was made by W.
F. Wise and Co., of this town.

MONONGAHELA—**GAMBLE'S OPERA HOUSE**
(Sam P. Yoho, manager): Claire Tutt Sept. 23;
small house.

DANVILLE—**OPERA HOUSE** (F. C. Angle, man-
ager): New York Day by Day Sept. 22; stormy
night; fair house; performance good.

READING—**ACADEMY OF MUSIC** (John D. Mish-
ler, manager): Bartholomew's horses drew crowded
houses Sept. 22-23. Gens. Williams, with a good co.,
assisted a large house with April Fool 26. Frank
Mayo gave a good performance of Davy Crockett
27.—**GRAND OPERA HOUSE** (George M. Miller,
manager): Frank L. Frayne gave a good perform-
ance of The Boy Ranger to a large house 28.

WILLIAMSPORT—**LAWRENCE OPERA HOUSE**
(John L. Winter, manager): J. K. Emmet Sept. 23;
fair sized but not very enthusiastic audience. Co.
good, but Mr. Emmet did not please the audience.
Lugby Bell in Jupiter 26; large audience. Gens. Wil-
liams in April Fool 27; small audience.

OBX CITY—**OPERA HOUSE** (B. Lowenthal, man-
ager): Held in Slavery to a light house Sept. 24;
fair performance.

NEW CASTLE—**OPERA HOUSE** (K. M. Allen, Jr.,
manager): The Old, Old Story to light business
Sept. 22. A Hole in the Ground did fairly well 27.

ERIE—**PARK OPERA HOUSE** (John W. Kerr,
manager): Hobby Gaylor in Sport McAllister Sept.
23; good house. Ole Olsen co. (Eastern) 24; large
audience. A Fair Rebel 26; fair audience.

JOHNSTOWN—**ADMIRAL'S OPERA HOUSE** (Alex-
ander Adair, manager): Jane Coombs in Bleak
House Sept. 22 to moderate business. One of the
firms gave a very crude performance 23. Al. G.
Field's Minstrels 26 to a large and appreciative
audience. J. K. Emmet in Fritz in Ireland 27 to a
packed house at advanced prices, but failed to
please the audience. Limited Mail 28 brought an-
other large audience out and gave entire satisfa-
ction.—**FAMILY THRASHER AND MUSEUM** (Harry
Davis, manager): This house is doing good busi-
ness. **MENTION**: There is a great deal of dis-
satisfaction among the patrons of the Museums this
week, as the managers have large eight-sheet
posters hung about the city advertising members
of Lillian Russell's co., and also of The Jazzy co.,
but said people fail to appear at the performance. I
am at a loss to know where these posters are ob-
tained. The managers of the above-named cos.
should investigate this matter, and have it stopped,
as they are both booked to appear at the Opera
House later in the season.

WHEELING—**WHITE'S OPERA HOUSE** (F. D.
Hunter, manager): The season was opened by the
Master and Man co. to a packed house Sept. 22.

YORK—**OPERA HOUSE** (B. C. Bentz, manager):
Lotta Williams' New York Day by Day Sept. 23
had a top heavy and enthusiastic house. Sons' New
Marine Band 26 drew a good house. Of the
soloists, Margaret Lindh, soprano, received unlim-
ited applause, which she gracefully acknowledged
with three extra numbers.

LANCaster—**FULTON OPERA HOUSE** (B. and
C. A. Vecker, manager): The Silver King pleased a
large audience Sept. 24; New York by Night and
Day to a top-heavy house 27.

LEBANON—**FISHER OPERA HOUSE** (George H.
Spang, manager): New York Day by Day Sept. 26;
top heavy house; audience very enthusiastic.

HAZELTON—**GRAND OPERA HOUSE** (G. W.
Hamerly, manager): J. K. Emmet Sept. 23; best
house of the season. Under the Lion's Paw 24; fair
business.

RHODE ISLAND.

PROVIDENCE—**OPERA HOUSE** (Robert Morrow,
manager): John L. Sullivan's The Man From Boston
Sept. 19-24; good houses. Power of the Press 25-26.
Adien Benedict's Fabio Romani 27, 28.—**R. F.
KEITH'S OPERA HOUSE** (E. R. Byram, local manager):
The Voodoo 29-30; large houses. The Struggle of
Life 29-Oct. 1. Barry and Fay 3-8.—**WESTMINSTER
THEATRE** (Geo. H. Batchelder, proprietor): Fields
and Hanson's Drawing Cards 29-30. City Sports
Burlesque co. 26-27. Setton and Watson's Comic
Opera and Vandeville co. 28-29.—**LOTHROP'S MU-
SEUM** (Wm. C. Chase, manager): Alice C. Keane
supported by Lothrop's Stock co. and William
Frederic presented the sensational dramatic entitled
Lucky, Ram 1-8. May Blossom 26-27. The
Noggarth 3-8.—ITEMS: Ulrich Kleiner, of the
Bostonian's Opera co., was the guest of your corre-
spondent Sunday, 2. Charles G. Nouckel, in ad-
vance of Barry and Fay, was here 27.

WOONSOCKET—**OPERA HOUSE** (Geo. E. Hawes,
manager): Black Detective Sept. 27; fair house, but
much dissatisfied.

SOUTH CAROLINA.

CHARLESTON—**OWENS' ACADEMY OF MUSIC**
(Charles W. Keogh, manager): The Colonel Sept.
26; fair business. Kidnapped 27; matinee to fair
business. Devil's Auction 28; drew about \$500.

GRAND OPERA HOUSE (L. Arthur O'Neill, manager):
John A. Stevens 26 in Christmas Bells opened a
season of six weeks. The co. has a varied rep-
ertoire and will fill all open dates at the Grand Opera
House. German's Minstrels 27; light business; un-
usually good performance. Fitzsimmons' Comedy
co. 28; large audience. John A. Stevens 29 for a sea-
son of six weeks.—ITEMS: The Colonel will prob-
ably play a return date in Charleston.—George Wil-
son will play at the Grand Opera House 30 for the
benefit of the Davis' Monument Fund.—Harry
Sweetman, general agent for Devil's Auction, is ill
with pleuro-pneumonia in Atlanta. James Byrte,
treasurer, is temporarily filling his place in advance
of the co.

COLUMBIA—**OPERA HOUSE** (Eugene Cramer,
manager): The Devil's Auction Sept. 27 to a large

and well-pleased audience.—ITEM: Manager
Cramer has just completed a handsome new drop
curtain for the Opera House here. It is a striking
representation of a Sicilian landscape, entitled
"Monte Pellegrino," and is much admired.

SPARTA—**OPERA HOUSE**: George Wil-
son's Minstrels to a large audience Sept. 28.

TENNESSEE.

MEMPHIS—**LUCREMI THEATRE** (John Mahoney,
manager): This house was opened for the regular
season by Carroll Johnson in The Goddess Sept. 28
to good attendance.—**GRAND OPERA HOUSE** (Geo.
R. Harsh, manager): The Midnight Alarm 29-30;
satisfactory business.

COLUMBIA—**GRAND OPERA HOUSE** (T. G.
Settles, manager): The three St. Felia Sisters closed
their week's engagement Sept. 29; fair business.

KNOXVILLE—**HARLEM THEATRE** (Charles
Hartman, manager): Anderson's Two Old Crimies
Season 26. James Thompson, Harry Sanders, Gal-
livan, Josie and Will Slater, Billy Bowers, and
Kitty Smith give a vaudeville-entertainment.

DEADERICK—**OPERA HOUSE** (Paul R.
Albert, manager): Carroll Johnson in The Goddess Sept. 26;
poor performance to a fair audience.

CHATTANOOGA—**NEW OPERA HOUSE** (Paul
R. Albert, manager): Carroll Johnson in The Goddess Sept. 26;
poor performance to a fair audience.

CLARKSBURG—**OPERA HOUSE** (Frank Mayo in Davy Crockett 26;
fair business.

ALLENTOWN—**MUSIC HALL** (R. M. Whitesell,
manager): Under the Lion's Paw was presented
Sept. 27. A feature of the play is the appearance
of five lions on the stage, and it is wonderful to see
what power Colonel Boone has over the royal
beasts, but the feeling was not altogether re-
assuring to the small audience on viewing the
shaky looking, open-topped cage in which they
went through their performance. The co. is rather
weak. The Silver King 28; co. and performer
excellent; attendance fair. Bartholomew's Eugene
Parrot 29-30; good houses. "WORLD'S FAIR"
(Charles P. Dempsey, manager): Opened for the
season 21. James Thompson, Harry Sanders, Gal-
livan, Josie and Will Slater, Billy Bowers, and
Kitty Smith give a vaudeville-entertainment.

SHREVEPORT—**OPERA HOUSE** (J. C. Taylor, man-
ager): Frank Mayo in Davy Crockett Sept. 28; good
business. The Atkinson Comedy co. in Peck's
Bad Boy 29; house packed to the doors.—**THEATRE**:
The new scenery for the Opera House has been
placed in position. An orchestra of ten pieces
turns the music.

PITTSBURG—**MUSIC HALL** (W. D. Evans, man-
ager): The Fire Patrol Sept. 26; crowded house.
Telephone 6; A Fair Rebel 8.

BETHLEHEM—**OPERA HOUSE** (L. F. Walters,
manager): Under the Lion's Paw Sept. 23; very
large business. Kellar gave an excellent enter-
tainment to a packed house 24.

BRUCH CHURCH—**OPERA HOUSE** (John H.
Faga, manager): Widow Murphy's 20th Sept. 23;
good business.

HARRISBURG—**GRAND OPERA HOUSE** (James
and Co., managers): The Limited Mail Sept. 26;
very good business. Sons' New Marine Band 27;
good business.—**EDEN MUSEUM** (Harry Davis,
manager): Good business in the rule at this place.
As a family resort it completely fills the bill.

MANHATTAN—**BROADWAY OPERA HOUSE** (James
Kelchner, manager): George A. Hill's People's
Theatre co. week of Sept. 19-25 to excellent busi-
ness.—**HYPERION**: E. B. Marden and Cora Black-
shey, members of George A. Hill's People's Theatre
co., were married at Wilkesbarre 22, by the Rev.
Father McAndrews, of St. Mary's Church.

TYRONE—**ACADEMY OF MUSIC** (M. S. Faick,
manager): The Silver King was presented for the
first time in five years at the Academy Sept. 26 by
Charles A. Haswell and a good co. The scenery
is all new and appropriate, was made by W.
F. Wise and Co., of this town.

HOUSTON—**SWEENEY AND COOMES' OPERA HOUSE**
(Phil. Greenwall, manager): MacLean and Prescott
presented The Merchant of Venice Sept. 26 at
matinee, and The Duke's Wife at night to good
houses. W. A. Brady's After Dark co., with At-
kins Lawrence as Old Tom to good houses 27, 28.

TEXAS—**GRAND OPERA HOUSE** (W. H.
Wilson, manager): Side Tracked Sept. 22, big house.

LA CROSSE—**THEATRE** (J. Strausbaugh, man-
ager): Skipped by the Light of the Moon Sept. 20;
good house.

CHIPPEWA FALLS—**OPERA HOUSE** (W. H.
Stoddard, manager): Buff Opera co. opened their sea-
son here Sept. 21 in A Trip to Africa before a large
and appreciative audience. Helen Bertram, Villa
Knoa, and Charles Bassett were heartily encored
for their fine singing.

RELIGHT—**WILSON'S OPERA HOUSE** (R. H.
Wilson, manager): Side Tracked Sept. 22, big house.

LA CROSSE—**THEATRE** (J. Strausbaugh, man-
ager): Skipped by the Light of the Moon Sept. 20;
good house.

FRANKLIN—**WILSON'S OPERA HOUSE** (R. H.
Wilson, manager): Side Tracked Sept. 22, big house.

CHICAGO—**GRAND OPERA HOUSE** (W. H.
Stoddard, manager): MacLean and Prescott received the first
curtain call in the history of the house. Royce and
Lansing 20. Northern Lights co. 28-29 in repertoire at
10-20-30.

MADISON—**FULLER OPERA HOUSE** (Edward
M. Fuller, manager): Hawley's Minstrels filled a
return engagement Sept. 22 to a fair house.

count of its being the first appearance of John Drew
as a star. The Masked Ball, though a light comedy,
was accorded much consideration by the large and
fashionable audiences that witnessed it, and after
a few changes have been made, which will surely
suggest themselves to so able a manager as Mr.
Prohman, it is safe to say that its success is assured.

The first and second acts are full of cleverly con-
ceived situations, and the dialogue is crisp and
pointed. The only fault that can be found in either
of these acts is that there is too much bantering be-
tween Madame Poulet and her husband, which be-
comes tiresome. This might be cut a great deal
without slighting either part. In the third act the
efforts of the entire co. to have a swarm of bees is
not as effective as desired. The comedy is derived
too much from the grotesque appearance of the people,
dressed to protect themselves from the bees, and not enough from the situation itself. Too much
praise cannot be given to this excellent co. for the
splendid performance they gave on the first night,
and aside from the usual nervousness of a first
night, all were well up in their parts. As a whole,
the company is a credit to good business. The perfor-
mance is a credit to every respect.—**BUJU** (Jacob Litt,
manager): Boss and Boss 22-23.—**STANDARD** (O.
F. Miller, manager): A Barrel of Money 27, 28 to
large houses.

ACADEMY—**BELIEVE CITY OPERA HOUSE** (Frank J.
Miller, manager): Buff Opera co. opened their sea-
son here Sept. 21 in A Trip to Africa before a large
and appreciative audience. Helen Bertram, Villa
Knoa, and Charles Bassett were heartily encored
for their fine singing.

RELIGHT—**WILSON'S OPERA HOUSE** (R. H.
Wilson, manager): Side Tracked Sept. 22, big house.

LA CROSSE—**THEATRE** (J. Strausbaugh, man-
ager): Skipped by the Light of the Moon Sept. 20;
good house.

FRANKLIN—**WILSON'S OPERA HOUSE** (R. H.
Wilson, manager): Side Tracked Sept. 22, big house.

CHICAGO—**GRAND OPERA HOUSE** (W. H.
Stoddard, manager): MacLean and Prescott received the first
curtain call in the history of the house. Royce and
Lansing 20. Northern Lights co. 28-29 in repertoire at
10-20-30.

GOLDSBURG: Davenport, Ia., Oct. 7; Clinton, Ia., Dubuque, Ia., Cedar Rapids, Ia., Burlington, Ia., Ottumwa, Ia., Marshalltown, Ia., Des Moines, Ia.
KILLASSEY AND THE RHINE: Winston, N.C., Oct. 4; Asheville, N.C., 5; Bristol, Tenn., 6; Columbia, S.C., 8; Atlanta, Ga., 10; Huntsville, Ala., 12; Columbus, Tenn., 17; Murfreesboro, Tenn., Nashville, Tenn., 20; Memphis, 21, 22.
KITTLE RHOADES: New Brunswick, N.J., Oct. 3, 5.
KATHARINE ROBERT: Columbus, O., Oct. 2-8.
KATE PUTNEY: Sherman, Tex., Oct. 5; Denison, Ia., Dallas, 7, 9; Fort Worth, Tex., 10; Waco, Ia., San Antonio, 11-13; Austin, 14, 15; Temple, 17; Beaumont, 18; Galveston, 19, 20; Houston, 21, 22.
KIDNAPPED: Montgomery, Ala., Oct. 4; Pensacola, Fla., 5; Mobile, Ala., Birmingham, 7, 8.
KRISTEN SILVER-SHIRT: Sheldon, Ia., Oct. 4; Sioux Falls, S.D., 6-8; Madison, 10-12; Mitchell, 13-15.
LAWLESS COWBOYS: San Francisco, Cal., Sept. 26-Oct. 12.
LIMITED MAIL: Cleveland, O., Oct. 3-5; Canton, 10; Zanesville, 11; Postoria, 12; Findlay, 13; Middlebury, 14-15; Hamilton, 16; Springfield, 17; Richmond, Ind., 18; Fort Wayne, 19.
LOST PARADISE: New York city Sept. 26-Oct. 2; Minneapolis, Minn., 10-15; St. Paul, 17-22.
LEWIS MORRISON: Toronto, Ont., Oct. 3-8; Syracuse, N.Y., 10-12; Rochester, 13-15; Philadelphia, Pa., 17-19.
LEVEL THEATRE (Frohman's): Philadelphia, Pa., Oct. 3, 5.
LOST IN NEW YORK: Chicago, Ill., Oct. 3-8; Cincinnati, O., 9-11; Chicago, Ill., 12-Nov. 5.
LOUDERS TAKEN IN: Boston, N.Y., Oct. 4; Nyack, 5; Cassell, 7; Chatham, Pittsfield, Mass., 8.
LODGE ROONEY: Ware, Mass., Oct. 4; Pittsfield, 5; Northampton, 6; Westfield, 7; Newport, R.I., 8; New Haven, Conn., 10-15; Chicopee, Mass., 12; Holyoke, 13-15; Worcester, 20; So. Norwalk, Conn., 21; Plainfield, N.J., 22.
LOUIE HAMILTON: Portland, Me., Oct. 6-8.
LOST PARADISE: Cincinnati, O., Oct. 3-8.
LETTER OF: Milwaukee, Wis., Oct. 3-5.
LESLEY DAVIS: Pocatello, Ind., Oct. 4; Ardmore, 5; Gainesville, Tex., 6; Denison, 7; Sherman, 8; Greenville, Ia., McKinney, 11; Cleburne, 12; Cisco, 13; Waco, 15.
LETTER NUGGET: Greenville, Tex., Oct. 5; Bonham, 6; Tyler, 7; Paducah, 8; Marshall, 9; Texarkana, 10; Hot Springs, Ark., 11; Pine Bluff, 12; Little Rock, 13; Sheffield, Ala., 15; Decatur, 17; Huntsville, 18; Chattanooga, Tenn., 19; Johnson City, 20; Bristol, 21; Morristown, 22.
LEO'S LANE: Stanton, Neb., Oct. 3-5.
LESTER EVANS: Waco, Tex., Oct. 4; San Antonio, 5, 6; Austin, 7.
LEONIE ROWELL: Greenville, Pa., Oct. 4; Shirleyville, O., 5; Pomeroy, 6; Maverville, Ky., 7, 8; Franklin, 9; Winchester, 11, 12; Mt. Sterling, 13; Lawrenceburg, Ind., 14.
LEAVES OF SHAMROCK: Kansas City, Mo., Oct. 3-8.
LEVEL THEATRE (Sharpley's): Canton, Mo., Oct. 2-8.
LEVEL TUXIE: Sungis, Mich., Oct. 4; Hilldale, 5; Little Tippett, Helena, Mont., Oct. 4.
MR. AND MRS. ROBERT WAYNE: Marion, O., Oct. 5.
MC CARTHY'S MISSES: St. Louis, Mo., Oct. 3-8.
MILTON NOLLES: DeSoto, Ia., Oct. 4; Independence, 5; Waterloo, 6; Sioux City, 7, 8; Waterford, 9; Waukesha, 10, 11; St. Paul, 12; Minneapolis, 13; Grand Island, 14; Kearney, 15.
MICHAEL BILLMAN: New London, Conn., Oct. 3-5; Willimantic, 6-8; Orange, Mass., 10-12.
MILDE GREENGER: Pawtucket, R.I., Oct. 4; Attleboro, Mass., 6; Rockland, 7; Plymouth, 8; Providence, R.I., 10-12; Pittsfield, Mass., 11; Walpole, 12; Marlboro, 13; Rockville, Conn., 17; Woonsocket, R.I., 15; Newport, 16; Pawtucket, R.I., 17; Bristol, 18.
MIDNIGHT ALARM: Chicago, Ill., Oct. 3-22.
MIDNIGHT ALARM: New Orleans, La., Oct. 3-8.
MIKE'S COLORED COMEDY: Lancaster, Pa., Oct. 4; Memphis, 5; Kahala, 6; La Sierra, Ia., 7; Bushnell, 8.
MR. WILKINSON'S WIDOW: Detroit, Mich., Oct. 4-6; Philadelphia, Pa., 10-12.
MR. POTTER OF TEXAS: New York city Oct. 3-8; Boston, Mass., 10-15; New York city 17-22.
MURKIN'S BAND CONCERT: Troy, N.Y., Oct. 3-15; Albany, 5, 6; Syracuse, 7, 8; Toronto, 10, 12; Rochester, N.Y., 13, 14; Utica, 15; Buffalo, 17-22.
MURKIN ATTRITION: Sheboygan, Ind., Oct. 3-5; Columbus, 6; Vincennes, 7; Princeton, 8; Evansville, 9; Cape Girardeau, Mo., 10-15.
MUSIE HELVETT: Boston, Mass., Oct. 3-5.
MAY BOYNTON: End de Lac, Wis., Oct. 2-4.
MUSIE LEISTER: Hackensack, N.J., Oct. 3-8; Pascack, 9-12.
MR. AND MRS. SIDNEY DREW: Syracuse, N.Y., Oct. 4; Troy, 5, 6; Schenectady, 7; Cohoes, 8; Plattsburgh, 9, 10; Richmond, Va., 11-15.
MULE & MINUTE: Jersey City, N.J., Oct. 3-8.
MURKIN HUMPHREY PHILBIN: Chicago, Ill., Oct. 3-15; Indianapolis, Ind., 17-20; Richmond, 22-25; Richmond for Money, Holton, Kan., Oct. 2-8; Sioux City, 11; Waterloo, 12; Miamisburg, 13; Superior, 14; Fairbury, 15; Elkhorn, 16; Wilson, 19; Superior, 20; Concordia, Kan., 21; Beloit, 22.
MARGARET MATHER: Portland, Ore., Oct. 3-8; Vancouver, B.C., 10, 11; Victoria, 12, 13; Tacoma, Wash., 14, 15; Sacramento, Cal., 16, 19; Stockton, 20; Oakland, 21.
MERRILL-WILLIAMS: Cohoes, N.Y., Oct. 3-8; Hudson, 9-15.
MERRILL AND EVELYN BELLEVUE: Boston, Mass., Sept. 19-Oct. 8.
MERLE'S MURKIN: Woonsocket, R.I., Oct. 4; Fall River, Mass., 5; Easton, Pa., 6; Bethlehem, 7, 8; Wilkes-Barre, 9; Plymouth, 10; Tamaqua, 11; Shenandoah, 12; Wilkes-Barre, 13; Scranton, 14; Sunbury, 15; Lock Haven, 16; Hollidale, 17.
MERLE'S PAGE: Farmville, Va., Oct. 4-7; Lynchburg, 8-10.
MERLE AND MRS.: Nashville, Tenn., Oct. 4-8; Louisville, Ky., 10-15; Indianapolis, Ind., 17-22.
MERLE'S PAGE (Walter Sanford's): Montreal, P.Q., Oct. 3-8; New York city 10-15; Boston, Mass., 17-22.
METROPOLITAN THEATRE: Faribault, Minn., Oct. 4-8.
MEXICO WINE: Detroit, Mich., Oct. 3-8.
NEW YORK STATE (Heywood's): Avon, Ill., Oct. 4; Abingdon, 5; Ellwood, 6; Dwight, 7; Pontiac, 8; Springfield, 10.
NEW MUNIC GROTTA: Marshall, Mich., Oct. 4; Jackson, 5; Lansing, 6; St. Johns, 7; St. Louis, 8; Toledo, 9; Flint, 10; Kalamazoo, 11; Saginaw, 12; Grand Rapids, 13; Muskegon, 14; South Bend, 15; Battle Creek, 16; Port Huron, 17; Bay City, 18; Detroit, 19; Flint, 20; Saginaw, 21; Kalamazoo, 22; Grand Rapids, 23; Muskegon, 24; Battle Creek, 25; Port Huron, 26; Flint, 27; Saginaw, 28; Kalamazoo, 29; Grand Rapids, 30; Muskegon, 31; Battle Creek, 32; Port Huron, 33; Flint, 34; Saginaw, 35; Kalamazoo, 36; Grand Rapids, 37; Muskegon, 38; Battle Creek, 39; Port Huron, 40; Flint, 41; Saginaw, 42; Kalamazoo, 43; Grand Rapids, 44; Muskegon, 45; Battle Creek, 46; Port Huron, 47; Flint, 48; Saginaw, 49; Kalamazoo, 50; Grand Rapids, 51; Muskegon, 52; Battle Creek, 53; Port Huron, 54; Flint, 55; Saginaw, 56; Kalamazoo, 57; Grand Rapids, 58; Muskegon, 59; Battle Creek, 60; Port Huron, 61; Flint, 62; Saginaw, 63; Kalamazoo, 64; Grand Rapids, 65; Muskegon, 66; Battle Creek, 67; Port Huron, 68; Flint, 69; Saginaw, 70; Kalamazoo, 71; Grand Rapids, 72; Muskegon, 73; Battle Creek, 74; Port Huron, 75; Flint, 76; Saginaw, 77; Kalamazoo, 78; Grand Rapids, 79; Muskegon, 80; Battle Creek, 81; Port Huron, 82; Flint, 83; Saginaw, 84; Kalamazoo, 85; Grand Rapids, 86; Muskegon, 87; Battle Creek, 88; Port Huron, 89; Flint, 90; Saginaw, 91; Kalamazoo, 92; Grand Rapids, 93; Muskegon, 94; Battle Creek, 95; Port Huron, 96; Flint, 97; Saginaw, 98; Kalamazoo, 99; Grand Rapids, 100; Muskegon, 101; Battle Creek, 102; Port Huron, 103; Flint, 104; Saginaw, 105; Kalamazoo, 106; Grand Rapids, 107; Muskegon, 108; Battle Creek, 109; Port Huron, 110; Flint, 111; Saginaw, 112; Kalamazoo, 113; Grand Rapids, 114; Muskegon, 115; Battle Creek, 116; Port Huron, 117; Flint, 118; Saginaw, 119; Kalamazoo, 120; Grand Rapids, 121; Muskegon, 122; Battle Creek, 123; Port Huron, 124; Flint, 125; Saginaw, 126; Kalamazoo, 127; Grand Rapids, 128; Muskegon, 129; Battle Creek, 130; Port Huron, 131; Flint, 132; Saginaw, 133; Kalamazoo, 134; Grand Rapids, 135; Muskegon, 136; Battle Creek, 137; Port Huron, 138; Flint, 139; Saginaw, 140; Kalamazoo, 141; Grand Rapids, 142; Muskegon, 143; Battle Creek, 144; Port Huron, 145; Flint, 146; Saginaw, 147; Kalamazoo, 148; Grand Rapids, 149; Muskegon, 150; Battle Creek, 151; Port Huron, 152; Flint, 153; Saginaw, 154; Kalamazoo, 155; Grand Rapids, 156; Muskegon, 157; Battle Creek, 158; Port Huron, 159; Flint, 160; Saginaw, 161; Kalamazoo, 162; Grand Rapids, 163; Muskegon, 164; Battle Creek, 165; Port Huron, 166; Flint, 167; Saginaw, 168; Kalamazoo, 169; Grand Rapids, 170; Muskegon, 171; Battle Creek, 172; Port Huron, 173; Flint, 174; Saginaw, 175; Kalamazoo, 176; Grand Rapids, 177; Muskegon, 178; Battle Creek, 179; Port Huron, 180; Flint, 181; Saginaw, 182; Kalamazoo, 183; Grand Rapids, 184; Muskegon, 185; Battle Creek, 186; Port Huron, 187; Flint, 188; Saginaw, 189; Kalamazoo, 190; Grand Rapids, 191; Muskegon, 192; Battle Creek, 193; Port Huron, 194; Flint, 195; Saginaw, 196; Kalamazoo, 197; Grand Rapids, 198; Muskegon, 199; Battle Creek, 200; Port Huron, 201; Flint, 202; Saginaw, 203; Kalamazoo, 204; Grand Rapids, 205; Muskegon, 206; Battle Creek, 207; Port Huron, 208; Flint, 209; Saginaw, 210; Kalamazoo, 211; Grand Rapids, 212; Muskegon, 213; Battle Creek, 214; Port Huron, 215; Flint, 216; Saginaw, 217; Kalamazoo, 218; Grand Rapids, 219; Muskegon, 220; Battle Creek, 221; Port Huron, 222; Flint, 223; Saginaw, 224; Kalamazoo, 225; Grand Rapids, 226; Muskegon, 227; Battle Creek, 228; Port Huron, 229; Flint, 230; Saginaw, 231; Kalamazoo, 232; Grand Rapids, 233; Muskegon, 234; Battle Creek, 235; Port Huron, 236; Flint, 237; Saginaw, 238; Kalamazoo, 239; Grand Rapids, 240; Muskegon, 241; Battle Creek, 242; Port Huron, 243; Flint, 244; Saginaw, 245; Kalamazoo, 246; Grand Rapids, 247; Muskegon, 248; Battle Creek, 249; Port Huron, 250; Flint, 251; Saginaw, 252; Kalamazoo, 253; Grand Rapids, 254; Muskegon, 255; Battle Creek, 256; Port Huron, 257; Flint, 258; Saginaw, 259; Kalamazoo, 260; 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Orchestra Sofa Chairs Front Rows: \$1.00; Fauteuil, \$1.50.

Balcony, Reserved, 50c., 75c. and \$1.00.

Family Circle, Reserved, 50c.; Gallery, 25c.

CAPACITY, 2,250.00.

Since announcing the new policy, a number of attractions have been booked for 1893-94. To secure time application should be made at once.

All communications to

F. F. PROCTOR,
or FRANK DIETZ.

Proctor's Theatre.

New York, or KLAU AND ERLANGER, Authorized Agents.